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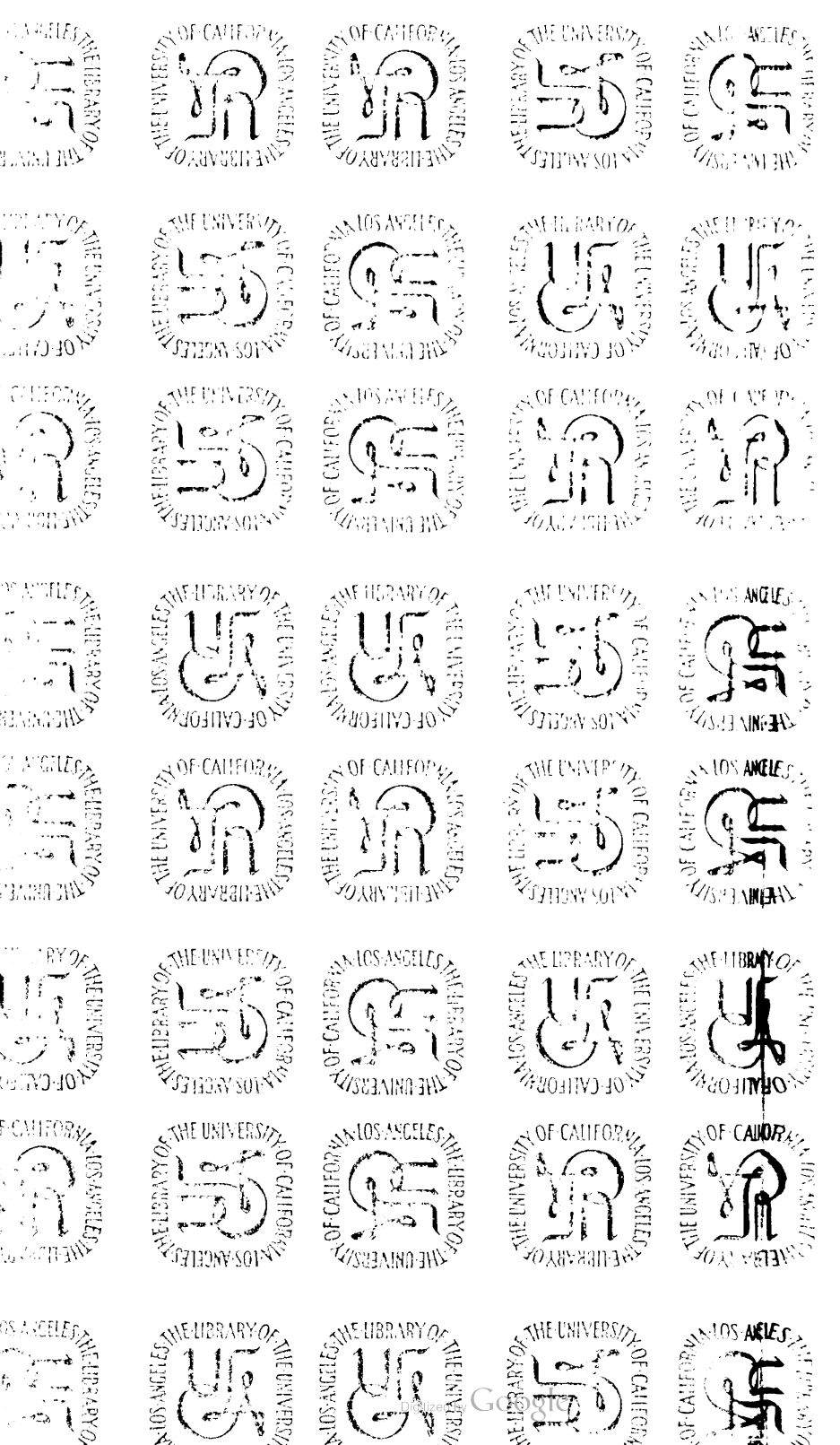
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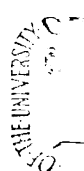
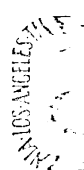
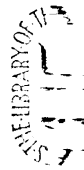
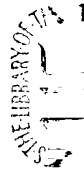
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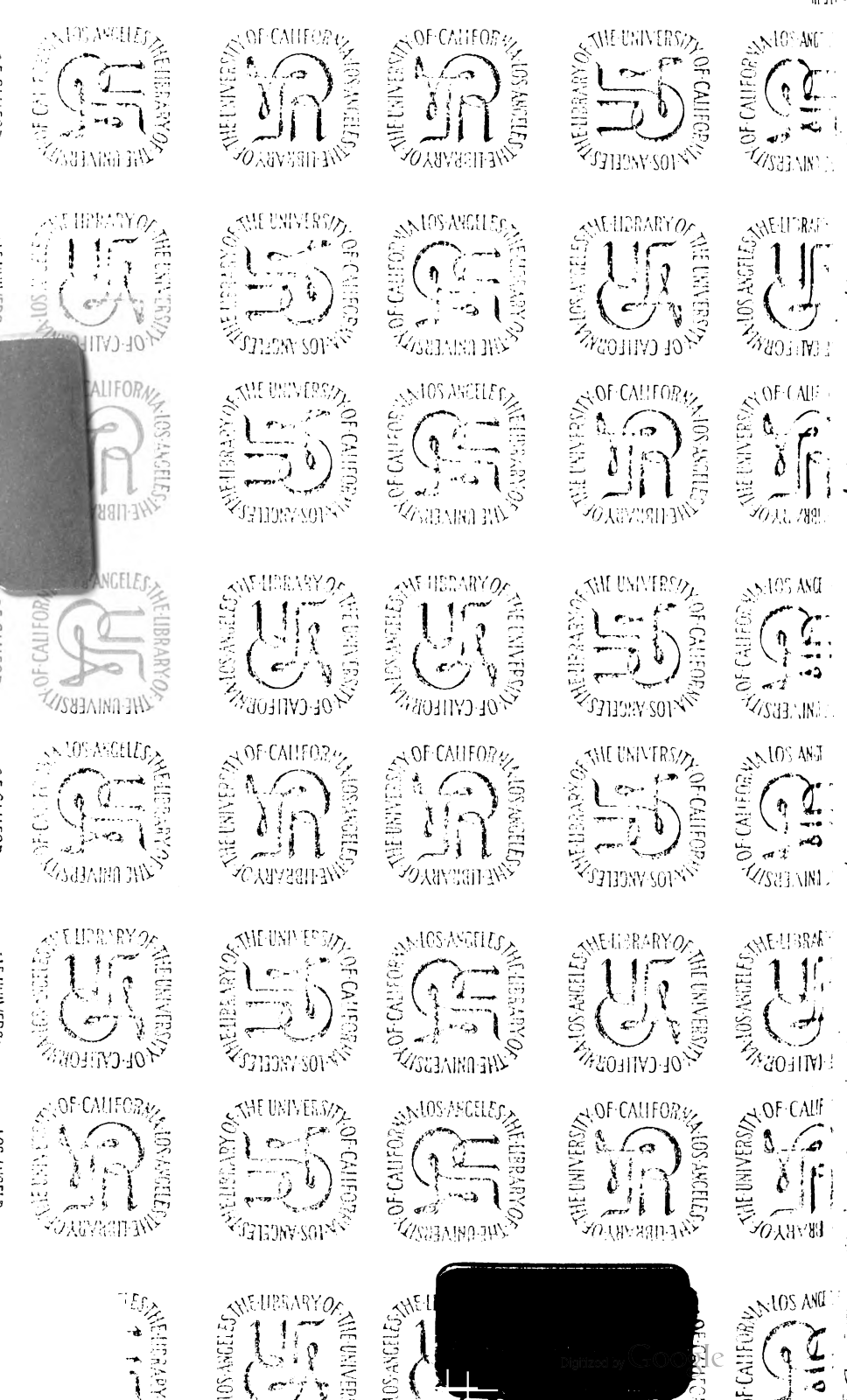
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PREFACE OF THE EDITOR.

IN presenting this translation of Dr. Buttmann's Grammar to the public, it would be superfluous to express in terms of high eulogium the sagacious views, the soundness of the rules, and the acuteness of philological remarks, which this work contains, or by endeavouring to recommend its practical use, whilst its editions have now reached the number of fifteen, from which latter this translation has been made. Dr. Alex. Buttmann, the son of the late author of this Grammar, has followed the footsteps of his father in the way and manner those rules and observations are expressed, which he has added to this new edition. Both the etymological as well as syntactical part have been greatly improved. In the former, the author succeeded in still more simplifying the theory of the Greek verb, this most essential part of all languages, but in particular of the Greek, on account of its greater perfection and variety; and in the syntactical section, in filling up a chasm, remarked in former editions as to the unsatisfactory and cursory manner in which the rules of the moods had been treated, which was frequently quoted as a reasonable ground why, as to syntax, the preference was often given to the grammar of Matthiæ. The Greek moods, in which the nicest shades of ideas have found a corresponding form and expression in the Greek, beyond the power of other languages, and the force of which is often more felt, even by the experienced scholar, than he is able to analyse, are explained and classified with the utmost precision by the author. He avoided both extremes, into which most modern German grammarians have fallen, in either conveying their ideas in an abstract language, bordering on the abstruse, and using modern philosophical terms, little palatable to the general class of readers, but the least fit for

those for whom works of this sort are intended ; and, on the other hand, in abstaining from overlaying his observations with a mass of authorities and examples, requiring more philological knowledge than is fairly to be expected in a tyro ; whilst they are often superfluous for the accomplished scholar, unless he wishes to use such kind of works as a philological thesaurus.

The author expresses his rules in precise but plain language, and prefers confining himself to a few well-chosen but striking examples, which are often translated and generally easily understood. Besides the rules on the moods, those of the noun, article, pronoun, adjective, on the cases, on the infinitive, the participle, and on the attraction, have been revised and brought to greater perfection. The fault, therefore, which in former editions was often found as to the meagreness in the syntactical part of Buttmann's Greek Grammar, may be said to be obviated in this new edition, and it thus fulfils all reasonable claims a teacher of the Greek idiom can fairly prefer. In this respect, we may say that this new edition will supersede the grammar of Matthiæ, or at least confine it to that class of readers for whom it is calculated, whilst the grammar of Buttmann will be the best qualified for the beginner, as well as the more advanced student in Greek literature.

That this new edition may contribute its share to the solid and thorough comprehension of those unrivalled monuments of human genius, the literary works of ancient Greece, which will for ever remain the appropriate means of forming the mind, of endowing it with a sound judgment and an exquisite taste, of inspiring the mind with elevated views and principles, and the study of which will for ever constitute the best bulwark against the shallow claims of a universal philology, so much the order of the present day, is the wish of the Editor.

CHARLES SUPP.

London, August 25th, 1840.

THE
A U T H O R ' S P R E F A C E .

NINE years have elapsed since the decease of my father, and already two new editions of this intermediate or larger Grammar have been required. The first of these two, published in the year 1833, was revised and superintended by Professor Lachmann in Berlin, to whom the author, shortly before his death, expressed the wish, 'that nothing should be altered in this new edition, (though he was willing to admit corrections,) but what he himself might probably have made; that the work might remain his own, in the fullest sense of the word, until it was superseded by a better and more perfect one.' Conformably to this wish, the editor of the fourteenth edition, according to his own words, has corrected only some errors, and some expressions which were wanting in precision, whilst he abstained altogether from altering whatever referred to the general arrangement, and to the leading principles on which the grammatical system had been originally founded. On the same principle, the revision of this second, or, properly speaking, fifteenth, edition has been made; nevertheless, I must beg leave to render a somewhat more minute account of those alterations, which I thought absolutely necessary to make the work more practically useful.

In the *etymological* part of the Grammar, I have left unchanged whatever had been based in the peculiar view of the late author, and only then permitted myself to make some alterations where they either could be made available from the

author's manuscripts, or contributed to clearness and precision. Alterations, therefore, as in the §§ 7, 9, 32, 41, 50, 60, 113, &c. affect but the form or arrangement in particular instances, and aim merely at more conciseness in expression; the new § 71. *a.* containing a general view of the pronouns, may be used as a reference, and the table of page 77 comprises only the results of the foregoing §§. The numerals have been printed in a better and clearer manner, and some adjectives and participles have been declined throughout, with the view of rendering this intermediate Grammar more adapted to the use of schools, so that it might answer all the purposes required in a school-book written for beginners in the Greek language. The theory of the verb has remained essentially the same; the alterations which have been made have merely the object of bringing the results of the preceding investigations under a more comprehensive and systematic view. That part alone (§ 113) which treats of the *deponens passive*, an article which seems to me still far from being brought to a satisfactory conclusion, and still open to a more minute investigation, has been newly added, wherein I followed partly the general observations laid down in the Grammar of Professor Rost.

The *syntactical* part of the Grammar has undergone more important alterations. The late author had himself repeatedly declared that it was imperfect in the form in which it had till then appeared: he had therefore resolved on making the necessary improvements, but was soon convinced of the utter impossibility of doing so, as his state of health was already then greatly impaired and undermined. That something was absolutely necessary for improving this part of the Grammar was universally felt by all teachers who made use of this work. The late author, as far as his health permitted him to do so, had sent his few remarks on this subject to Professor Krüger, the editor of the fourteenth edition, and they are to be found in that edition inclosed in the sign []. These are the reasons why I felt myself equally entitled to do something more to this part of the Grammar. My endeavours were principally

directed to the improvement of those syntactical rules, the knowledge of which is absolutely required for the more effectual reading and understanding of Greek prose-writers, whilst I took care to deviate as little as possible from the basis and general divisions of former editions. These new additions are meant to be a general outline, which is to be filled up by the teacher in the course of his lectures on Greek authors. I endeavoured likewise, as far as it can be done in Greek syntax, to substitute more precise rules and terms for those which were open to misinterpretation, or which were conceived in too general a manner. In making these alterations, I am greatly indebted to the Grammar of *Rost*, which appears most congenial to the views of teachers in schools. I have followed this Grammar sometimes as to general arrangement, and often as to particular points, though I preferred in essential and more material parts to consult those sources from which Rost had drawn his observations, and in consequence of which the first §§ to § 138 are improved and rendered more concise. But § 139, containing the rules on the moods, has undergone a thorough change, of the necessity of which every teacher was convinced who wished to refer his pupils to the Grammar on this point, but was unable to do so from the total want of systematical order, so much required for classifying their manifold forms and appearances under leading points. The arrangement of this § is essentially the same as that followed up in the Grammar of *Matthiæ*, *Rost*, and *Kühner*, and must justify itself by its own merits. In the following §§, treating of the *Infinitive* and *Participles*, I was enabled to follow up more closely what had been laid down in former editions, though alterations have been made in some material points. The rules on the *Prepositions* and *Particles* have been left unchanged; not that they did not require any improvement, but because I did not feel confidence enough in my being able at present to give results sufficiently satisfactory in this large and very difficult field of grammatical research, and which can only be obtained by an uninterrupted study of many years,

•

and after a minute examination of the works of others treating of these most intricate questions. In the last §§ alone, several points and observations have been left out, partly from their being not sufficiently connected with each other, and partly from their having found a more suitable place in the preceding §§. The sign [] in former editions has been omitted, with the concurrence of Professor Krüger, and have thus become embodied with the text itself.

In thus presenting this new part of the Grammar to an enlightened public, I confess I do so not without some hesitation, as I am quite aware of the great responsibility I have taken upon myself in altering such important points of a work, so long and so much valued as it has been for its sound principles and practical use. To this part of the Grammar, which purposely has been neglected by the late author on publishing the first editions, my future studies shall be exclusively directed, on condition that my manner of treating this subject meets with the approbation of a learned and discerning public.

ALEX. BUTTMANN.

Potsdam, 31st August, 1838.

BIOGRAPHICAL MEMOIR
OF
DR. PHILIP BUTTMANN,
WITH
REMARKS ON HIS WRITINGS.

DOCTOR PHILIP BUTTMANN was born at FRANCFORT ON THE MAIN, on the 5th of December, 1764. He was christened PHILIP CHARLES, and thus calls himself on the *titles* of some of his early writings; but latterly called himself only PHILIP. His father, JACOB BUTTMANN, a wholesale stationer at FRANCFORT, was descended from FRENCH PROTESTANT REFUGEES, who settled there during the persecutions of Louis XIV., and whose FRENCH name of BOUEMONT was gradually changed by their GERMAN fellow-citizens into that of BUTTMANN. He received his first education in the Grammar-school of his native city, which was under the direction of the learned PURMANN; but the rest of the Teachers were greatly inferior to the Rector, and little calculated to inspire their pupils with the love of learning. Young BUTTMANN's predilection for the study of languages manifested itself, however, at any early period. Independently of the FRENCH, DANISH, ENGLISH, and ITALIAN languages, he also applied himself to the study of the HEBREW. This premature, and of course superficial acquaintance with seven or eight widely different languages afforded to him the opportunity of observations and comparisons, in which he was fond of indulging. In the spring of 1782, BUTTMANN repaired to GÖTTINGEN to study *Philology* under HEYNE. In 1786, he returned to FRANCFORT, and went the same year to

visit his brother-in-law, Dr. EHRMANN, an eminent physician at STRASBOURG in ALSACE, through whom he was introduced to the learned SCHWEIGHÆUSER. His intercourse with this celebrated man was of incalculable service to BUTTMANN. SCHWEIGHÆUSER was at that time editing his *Polybius*, and availed himself of BUTTMANN's assistance. His University-friend, HUGO, afterwards PROFESSOR at GÖTTINGEN, had just then been appointed Tutor to the HEREDITARY PRINCE OF ANHALT DESSAU. It was at his recommendation that BUTTMANN left STRASBOURG to teach *Geography* and *Statistics* to the PRINCE. A residence of eight months at DESSAU introduced BUTTMANN to several men of merit, and familiarised him still more to the manners of the polite world. He employed his leisure hours in reading the ancients with the most particular attention, being constantly guided by his favourite motto, *Multum, non multa*. He never left any classical difficulty unresolved, but when he had thoroughly convinced himself of the impossibility of solving it to his complete satisfaction. On quitting DESSAU, BUTTMANN, in the spring of the year 1788, took a journey to BERLIN, where he formed the most interesting connexions with men like TELLER, BIESTER, GEDICKE, NICOLAÏ, and GEORGE SPALDING. His stay at BERLIN had been so very agreeable, that after having again passed ten or twelve months with his family at FRANCFORT, he gladly returned to that city, having accepted the situation of an *Extraordinary Assistant Librarian* to the ROYAL LIBRARY; but, as his remuneration was rather scanty, he saw himself forced to secure his subsistence by private teaching, and by writing some of his first Essays. It was in 1792 that he published his short *Greek Grammar*, on the plan of GEDICKE's *Latin* and *French School-Grammars*, which is at its *twenty-sixth* edition in GERMANY, and which has been translated into ENGLISH in AMERICA by PROFESSOR ANTHON. He now ardently devoted himself to the study of the GREEK language and literature. He read the Greek Authors over again in company with GEORGE SPALDING, the lamented University friend of the

ENGLISH TRANSLATOR OF BUTTMANN'S *Intermediate Greek Grammar*, which we are offering to the English public. In 1796 BUTTMANN was appointed *Secretary* to the ROYAL LIBRARY at BERLIN, and in 1800 accepted the additional appointment of *Professor* at the principal Grammar-School of that city, called the *Joachimthal Gymnasium*. He contributed several Essays to the BERLIN *Literary Journal*, edited by BIESTER, entitled *BERLINISCHE Monats Schrift*. As a Fellow of the then existing *Philomathic Society* at BERLIN, he was induced to write his short *Mythological Essays*. His *Biography* of himself was inserted, in the year 1806, in the third No. of a periodical work, edited by I. LÖWE, entitled *Portraits of the now Living Learned Men of BERLIN, with their Lives written by themselves*. In the same year, 1806, BUTTMANN became a Member of the *Royal Academy of Sciences* at BERLIN, and was shortly after appointed *Secretary* to its *Historico-Philological Class*. From 1803 to 1811, he was the Editor of the BERLIN *Gazette*, published by HAUDE and SPENER. As a member of the *Royal Academy*, he was one of the first *Professors* of the new BERLIN UNIVERSITY; he had resigned the *Professorship* of the *Joachimthal Grammar-School* in 1808. It was also about this time that he was selected to instruct the PRINCE ROYAL OF PRUSSIA in the GREEK and LATIN languages. In 1821 he was appointed *Librarian* to the ROYAL LIBRARY, and was successively elected a *Member of the ACADEMIES of MUNICH, NAPLES, and MOSCOW*; and in 1824 the KING OF PRUSSIA conferred on him the distinction of a KNIGHT of the *Prussian Red Eagle of the third Class*.

BUTTMANN had married at BERLIN, in 1800, the eldest daughter of the PRIVY COUNCILLOR SELLE, *Physician* to the KING. His ardent attachment to ancient GREECE induced him to give GREEK names to his children. One of his daughters was called HELEN, and HECTOR and ACHILLES were the names of his sons. The loss of a beloved grown-up daughter in 1820, gave the first shock to his constitution, which had

been uncommonly healthy and robust till that unfortunate moment. Repeated strokes of apoplexy, with which he began to be afflicted in 1824, undermined it gradually, and he died early in the morning of the 21st of June, 1829, in his sixty-fifth year. DR. SCHLEIERMACHER pronounced a *Funeral Oration* over his grave on the 23rd of the same month.

BUTTMANN is one of the most distinguished PHILOLOGISTS of modern times. With the most extensive reading he combined the utmost sagacity, clearness, and conciseness. His *Grammatical* writings are in the hands of all scholars, and have been introduced into all those schools, which are really anxious to adopt the best methods of teaching the ancient languages. The GREEK *School-Grammar*, which BUTTMANN first published in 1792, having been continually improved, assumed at last the form of an *Intermediate Grammar* for the more advanced scholar. This *Intermediate Grammar* had already reached the *eighth* edition in 1818, and the *thirteenth* in 1829. It is from the latter edition that the present ENGLISH *Translation* is made. The GERMAN original is indebted, for the constant and general approbation with which it has met, to the circumstance that it traces the elements of the GREEK language historically, clears them up with great sagacity, and reduces them to a beautiful philosophical order, as far as this can be accomplished with regard to a language spoken by so many different tribes, and improved at periods widely distant from each other.

When BUTTMANN found his *Grammatical* observations accumulated to an extent beyond that which he thought calculated for the more advanced student, he resolved to embody them in a more elaborate work, which he entitled *A Complete Greek Grammar* (*Ausführliche GRIECHISCHE Sprachlehre*). The first *Volume* was published at BERLIN in 1819; the *first Part* of the *Second Volume* in 1825, and the *second Part* of the same *Volume* in 1827. Had his life been spared a few years longer, he would have added a copious *Syntax* to his historical researches, and critical explanations of the most important

Grammatical points. It was with the same view that he published what he thought exceeding the limits of school-books in his *Lexilogus, or Contributions to the Explanation of GREEK Expressions, chiefly in HOMER and HESIOD*, 1 vol., BERLIN, 1818, 1824; 2nd vol., 1825.

The learned world is also indebted to BUTTMANN for

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Of BUTTMANN's smaller writings, which were mostly occasioned by his being a Member of the BERLIN ROYAL ACADEMY OF SCIENCES, we will only mention:

5.) *The most Ancient Geography of the East, a Biblico-Philological Essay, with a Map*, BERLIN, 1803.

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An hypothesis of the celebrated HIRT, concerning the Historian QUINTUS CURTIUS, induced BUTTMANN, in 1820, to publish a short *Essay on the Life of QUINTUS CURTIUS RUFUS*.

The sagacious views and elegant urbanity which distinguish all these writings, are striking proofs that *Grammatical* and

Archæological studies are not destructive of genius, and perfectly compatible with native wit. It is true that BUTTMANN combined the most opposite talents. His conception was slow; but this very circumstance induced him never to relinquish any subject which he was investigating before he had considered it in all its bearings, and mastered it to his entire satisfaction; and his uncommon sagacity made him discover in whatever was the object of his study something which had not been discovered before. In all the relations of life he was most amiable; and though his ready wit would frequently betray him into sarcastic remarks, his sarcasms never proved offensive; they were always tempered by his extreme good nature and indulgent disposition. His last literary labour was the editing of a *Complete Collection of his Mythological Essays*, in 2 vols., under the title of BUTTMANN'S *Mythologus*.

D. BOILEAU.

Erratum—p. 238, l. 15, for *πίπτω* read *πίπτω*.

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before him, would not be debarred from such treasures, and thus what had been originally a real dialect, and is justly considered as such, became a poetical peculiarity, or what is called a poetical licence².

6. In all civilised nations one of their dialects generally becomes the foundation of their common written language, and the language of polished society. This was not immediately the case with the Greeks. They became civilised, when they still formed distinct locally and politically separated states. Nearly up to the time of Alexander, the Greeks wrote in the dialect in which they had been brought up, or to which they were most partial; and thus arose Ionic, Æolic, Doric, and Attic poets and prose-writers, whose works are more or less extant.

Obs. 3. Only great works, which attracted general attention, as epic and dramatic poems, formed an exception. Their authors unquestionably wrote in the dialect of their country; but an imitation of them in another dialect, which, besides, would have required an almost equal creative talent, would not have been well received, because all the tribes of Greeks were already familiarised to the language proper for this species of composition, and could not separate one from the other. The dialect, in which the first masterpieces of any species of writing were composed, continued to be the dialect of that species. (See the Text, 10, 11.)

Obs. 4. The most ancient poets, Homer, Hesiod, Theognis, and others, wrote in the Ionic dialect; but their language is rather that apparently mixed one, which comes nearest to the oldest language, and afterwards continued to be the poetical dialect used in most species of poetry. The real, but more modern Ionic dialect is to be found in the prose-writers, of whom Herodotus and Hippocrates are the most conspicuous, though both Dorians by origin. The Ionic dialect, owing to its peculiar softness and early improvement, had already become pretty general, even in prose, especially in Asia Minor.

Obs. 5. The lyrics are the only poets of that time, who wrote in all the dialects. But the oldest and most celebrated of them were Æolians; at their head are Sappho and Alcæus, of whom some few scanty remains have been handed down to us in fragments. Anacreon (of whom we have also but a few, partly crippled, and partly questionable, remains) wrote in the Ionic dialect. Most of the other lyric poets wrote in the Doric dialect; out of the manifold forms of this widely-diffused dialect, they selected those which suited them, and created, as it were, each his own language. Pindar is the only one of these latter, of whom we have some entire poems.

² But this must not be understood, as if every expression of the ancient poets had actually been once in common use. The privilege which, even in the most copious language, a modern poet enjoys of forming new words, and giving new inflections to the existing ones, must have been still more largely allowed to the ancient poets, at a time when the language was poor. The materials, however, out of which, and the form according to which, he models his expressions, are not of the poet's creation, but derived from the stock, and conformable to the analogy of the language. Neither can a slight polishing of the usual forms, practised in common life even by ordinary men, be denied to him, to whom harmony is a duty, and rhythmical metre a chain.

Obs. 6. The few prose-writings which we have in the Doric dialect are mostly on mathematical and philosophical subjects. With regard to Attic writers, see the following *Observations*.

7. In the mean time, Athens rose to such a political height, that it maintained for a while a kind of supremacy over all Greece, and became the centre of all scientific culture. The democratic constitution, nowhere so unmixed, introduced to the Attic forum, and the Attic stage, that freedom of speech, which, in connexion with other advantages, was alone sufficient to raise, not only these branches of literature, but also those congenial ones, history and philosophy, to the highest pitch, and impart to the Attic idiom a perfection and capaciousness which no other dialect attained.

Obs. 7. The most distinguished prose-writers of Greece, (we treat separately of its poets,) of this golden age of Attic literature, are Thucydides, Xenopho, Plato, Lysias, Isocrates, Demosthenes, and the other orators.

8. Greeks of all tribes repaired to Athens for improvement; and Attic masterpieces served as models in the most extensive fields of literature. The consequence was that the Attic dialect, which maintained its pre-eminence over all others, became soon after, when Greece acquired a complete political unity under the Macedonian monarchs, the court-language and the general language of books, in which the prose-writers of all the Greek tribes and countries composed almost exclusively. This language was now taught in schools, and grammarians pronounced, according to these Attic models, on what was genuine or not genuine Attic. The central point of this later Greek literature was under the Ptolemies at Alexandria in Egypt.

9. But in proportion as the Attic dialect became general, it naturally also began gradually to degenerate; partly because authors indulged in an admixture of their own provincial dialects, and partly because they substituted for anomalies and apparently affected expressions peculiar to the Athenians, more regular and natural ones, or introduced, instead of a simple term more or less obsolete in common life, a derivative one, which was now more generally used³. Grammarians, however, (this class of them are called *Atticists*,) often endeavoured, with much pedantry and exaggeration, to prevent this, and in their school-books contrasted the expressions of the old

³ *Ex. gr.* νήχισταί for νείν, 'to swim;' ἀροτριᾶν for ἀροῦν, 'to plough.'

Attic writers with those which they criticised as faulty or less elegant. Thus arose the practice of calling *Attic* only the language found in the old Attic writers, and, in a more restricted sense, the peculiarities of those authors; the usual language of persons of education, which was an offspring of the Attic, was now called *κοινή*, the general language, or 'Ἑλληνικὴ (the Greek, *i. e.*, the common Greek); even the writers of later times were denominated *οἱ κοινοὶ*, or *οἱ Ἕλληνες*, in contradistinction to the genuine Attics. But this never can be considered as a particular dialect; for the *κοινή διάλεκτος* continued in the main to be Attic, and hence Atticism is the principal object of every *Greek Grammar*.

Obs. 8. It may easily be conceived that in these circumstances the denomination *κοινός, κοινόν*, was considered as imputing something faulty, and though it properly denotes 'the language common to all Greeks, not excluding genuine Attic,' it rather denoted, with grammarians, 'a language which was not genuine Attic.' On the other hand, all which is called *Attic*, is not on that account exclusively of Attic form, not even in genuine Attic writers. Many an Attic locution was not in constant general use, even at Athens, but alternated with other forms, (*ex.gr.* *φιλοῖη* with *φιλοῖ*, *ξὺν* with *σύν*.) which were generally used. Neither were the Athenians strangers to many Ionic forms, (*ex.gr.* not contracted, instead of contracted ones,) which therefore might be employed by authors, who all consulted the ear. This approximation to Ionism is the principal criterion of strictly ancient Atticism, such as we find in Thucydides; but Demosthenes wrote that later Attic, which forms the transition to the more modern *κοινή*.

Obs. 9. To make an accurate and proper division, we must commence the more modern period, or the *κοινός*, with the first non-Athenian, who wrote Attic. Of this class are Aristotle, Theophrastus, Polybius, Diodorus, Plutarch, and the other later authors, many of whom endeavoured, however, to excel, as much as possible, in the old Attic language. This is especially the case with Lucian, Ælian, and Arrian.

Obs. 10. Of the provincial dialects, which crept into the later Greek language, the Macedonian is the principal. The Macedonians were a kindred nation of the Greeks, accounted themselves Dorians, and carried as conquerors Greek civilisation into the barbarian countries over which they ruled. In these countries Greek was now spoken and written, but not without an admixture of peculiarities, which the grammarians style *Macedonian* forms; and as the seat of this later Greek culture was chiefly in Egypt, at Alexandria, its capital, the same forms are likewise denominated the *Alexandrian* dialect. But the inhabitants of these countries, who were not Greeks, now also began to speak Greek, ('Ἑλληνίζειν,) and an Asiatic, Syrian, &c., who spoke Greek, was called 'Ἑλληνιστής. Thus originated the practice of denominating *Hellenistic* the language, which is mixed with several forms not Greek, and contains turns of expression peculiar to the East. This language is chiefly met with in the written Jewish and Christian monuments of that period, especially in the Greek translation of the Old Testament by the LXX translators, and in the New Testament, whence it passed more or less into the works of the Fathers of the Church. New barbarisms of all kinds crept into this language in the middle age, when Constantinople, the ancient Byzantium, was the seat of the Greek empire,

and the centre of the literature of that time ; hence arose the language of the *Byzantine* writers, and lastly the *Modern Greek*.

10. But the Attic dialect was not general with regard to poetry ; the Athenians were models only in one species, the dramatic ; and as dramatic poetry from its nature merely is, even in tragedy, the ennobled language of real life, no other dialect reigned on the Athenian stage than the Attic, which war in the sequel retained by all the other Greek theatres⁴. In the dialogued part of the drama, and especially in that which consisted of Trimetries or Senaries, poets, though indulging in the frequent use of the apostrophus, and of contractions, allowed themselves but few poetical licences and changes of forms.

Obs. 11. These licences least indulged in were, as may be supposed, by comic writers ; but many a Homeric form would suit the tragic Senary. Of the Greek dramatists none have been handed down to us but genuine and old Attic writers, viz. the tragic poets Æschylus, Sophocles, Euripides, and the comic poet Aristophanes.

11. Homer, and the other ancient Ionic poets, whose works were read in schools, continued uninterruptedly to be models for all other species of poems, especially those composed in hexameters, the epic, didactic, and elegiac : and through these poems the old Ionic or Homeric idiom was preserved with all its peculiarities and antiquated forms. It thus became, what the Attic was for prose-writers, the prevailing dialect or general language for epic, didactic, and elegiac poetry in the Alexandrian period, and at a later time, when it was no longer readily intelligible to the common people, and required a learned education to be completely understood and relished. This language may be denominated the *Epic* idiom, as it was derived entirely from epic poetry.

Obs. 12. The most eminent poets of this class in the Alexandrian period are Apollonius, Callimachus, Aratus ; and later, Nicander, Oppian, Quintus, and others.

12. But the Doric dialect was by no means excluded from poetry even in later times. It maintained itself in light and especially rural and jocose poetry, partly because there were predecessors in this line, and probably also because several of these poems describe the manners and expressions of country people and of the lower ranks, whose language, owing to the

⁴ See *Obs. 3*.

almost general dispersion of the Dorians, was nearly every where the Doric.—(Compare above, 2.)

Obs. 13. Hence the Doric dialect prevails in the Bucolic writers, Theocritus, Moschus, and Bio, whose more modern Dorism is, however, greatly different from that of Pindar. The old epigrams were partly in the Ionic, and partly in the Doric dialect; but the Dorism in this species of poetry was far simpler and nobler, and confined to a small number of characteristic Doric forms, which were familiar to the well-informed poets of every tribe.

13. The idiom which prevails in the lyric parts of the drama, *i. e.*, in choruses and pathetic speeches, is also usually called *Doric*; but this Dorism consisted almost entirely in the prevalence of the *a* long, especially in lieu of *η*, which was peculiar to the old language in general, and, on account of its gravity, maintained itself in solemn hymns, whilst the Dorians alone retained it in common life⁵. But this lyric language also approximated to the epic in several respects.

⁵ See par. 2. There are, however, no Dorisms properly so called in the theatrical choruses, as infin. ending in *εν* and *ην*, accus. pl. in *ως* and *ος*, &c.

FIRST PART.

GRAMMATICAL FORMS.

WRITING AND PRONUNCIATION.

§ 2.—*Alphabetical Letters.*

THE Greeks received most of their letters from the Phenicians; this is evident from the oriental names by which they are called. They are the following:—

| | | PRONOUNCED | | NAMED |
|---|------|------------|----------|----------------------|
| A | α | a, aw | Ἀλφα | alpha |
| B | β Ϸ | b, | Βῆτα | beta |
| Γ | γ Ϛ | g, | Γάμμα | gamma |
| Δ | δ | d, | Δέλτα | delta |
| E | ε | e, a short | Ἐ ψιλὸν | epsilon ¹ |
| Z | ζ | ds, | Ζῆτα | zeta ¹ |
| H | η | e, a long | Ἡτα | eta |
| Θ | θ, θ | th, | Θῆτα | theta |
| I | ι | i, ee | Ἰῶτα | iota (not jota) |
| K | κ | k, | Κάππα | cappa |
| Λ | λ | l, | Λάμβδα | lambda |
| M | μ | m, | Μῦ | my |
| N | ν | n, | Νῦ | ny |
| Ξ | ξ | x, | Ξῖ | xi |
| O | ο | o, short | Ὀ μικρὸν | omicron (short o) |
| Π | π, π | p, | Πῖ | pi |
| P | ρ, ϱ | r, rh | Ῥῶ | rho |
| Σ | σ, ϸ | s, | Σίγμα | sigma |
| T | τ, ϣ | t, | Ταῦ | tau |
| Υ | υ | u, oo | Υ ψιλὸν | ypsilon ¹ |
| Φ | φ | f, | Φῖ | phi |
| X | χ | ch, | Χῖ | chi |
| Ψ | ψ | ps, | Ψῖ | psi |
| Ω | ω | o long | Ὠ μέγα | omega (long o.) |

¹ Ἐ ψιλὸν and Υ ψιλὸν take the additional ψιλὸν, that is *lene*, not aspirate, because in ancient Greek writings the figure ε was at the same time one of the marks of the

Obs. 1. The letter σ is used only in the beginning and in the middle of words, ς at the end; this ς must not be confounded with τ . See the following §. Still we often meet with the letter ς in the middle of compound words, as in $\omicron\upsilon\varsigma\tau\iota\nu\alpha\varsigma$, $\pi\rho\omicron\varsigma\phi\acute{\epsilon}\rho\omega$, $\epsilon\acute{\iota}\varsigma\eta\mu\epsilon\gamma\epsilon\tau\epsilon$, the first part of which consists of words which, if taken separately, are in use. But words like $\delta\upsilon\sigma\theta\alpha\nu\eta\varsigma$, $\phi\epsilon\rho\acute{\epsilon}\sigma\beta\iota\omicron\varsigma$, $\sigma\alpha\kappa\acute{\iota}\sigma\pi\alpha\lambda\omicron\varsigma$, are better written with an σ in the middle. Words which are not compound, admit only the letter σ , as $\kappa\omicron\sigma\mu\omicron\varsigma$, and not $\kappa\omicron\varsigma\mu\omicron\varsigma$. In some, for the most part old editions, the characters β and ξ , γ and ζ , η and θ , π and ϖ , τ and ϑ , are used indiscriminately.

Obs. 2. These letters have given rise to a number of abbreviations and flourishes, many of which occupy more space than the common character which they are to supply. Hence they have been rarely employed of late, and there is little difficulty to be encountered in modern editions, in remembering that

ς stands for $\omicron\upsilon$

Ⓢ for $\omicron\varsigma$

τ^2 for $\sigma\tau$

ϑ for $\sigma\theta$

χ for $\sigma\chi$

κ^2 for $\kappa\alpha\iota$.

A complete list of abbreviations will be found in the Appendix.

Obs. 3. The Greeks employed their alphabetical letters also as numerals; but to have a sufficiency of them, inserted after the ϵ the τ , (here called $\text{Ba}\bar{\upsilon}$, Vau , not $\sigma\tau$), after the π the ς , ($\text{K}\acute{\omicron}\pi\pi\alpha$, for 90), and after the ω the ϑ , ($\text{Σαμ}\pi\bar{\iota}$, for 900.)² All letters when used as numerals are distinguished by a stroke at the top in this manner: α' 1, β' 2, τ' 6, ι' 10, $\iota\alpha'$ 11, κ' 20, $\kappa\tau'$ 26, ρ' 100, σ' 200, $\sigma\lambda\beta'$ 232, &c. The thousands begin again with α , but with a stroke underneath, α 1000, β , &c., $\beta\sigma\lambda\beta'$ 2232.

§ 3.—Pronunciation.

1. The ancient pronunciation can no longer be accurately ascertained. Of the modern way of pronouncing the Greek, the two principal are those of Reuchlin and Erasmus. We follow the latter, which not only is becoming more general every day, but also has most internal grounds in its favor, and is greatly confirmed by the way in which Greek names and words are written by the Latins, and Latin ones by the Greeks. Reuchlin's pronunciation agrees chiefly with the pronunciation of the modern Greeks, who persist in defending it as the true and ancient way of pronouncing the Greek.

Obs. 1. The manner of writing Greek with Latin characters may be seen in the names of the letters, which we have given above in Latin characters, and may be learned from what is stated in this section, and in § 5 and 6. According to Reuchlin's pronunciation, the η is sounded like i , ee , the diphthong $\alpha\iota$ like α , and the sounds $\epsilon\iota$, $\omicron\iota$, v , and $\upsilon\iota$ are not distinguished from ι : the v in all diphthongs (except $\omicron\upsilon$) is pronounced like v or f , as $\alpha\upsilon\tau\acute{\omicron}\varsigma$, $\alpha\upsilon\tau\omicron\varsigma$, $\text{Ze}\acute{\upsilon}\varsigma$, Zevs . This pronunciation appears to be really built in the main on ancient pronunciation; but never can have been the pronunciation of the prevailing dialect. This is unquestionably evident from

spiritus asper, (h,) and v represented also the Digamma (or Latin V, see § 6, *Obs. 3*). The epithet $\psi\acute{\iota}\lambda\omicron\nu$ was intended to distinguish them, when they were mere vowels, from the signs of aspiration.

² This character or flourish is called *sti*, and sometimes also *stigma*.

³ These three numerical characters, of which the first τ agrees only accidentally with the modern abbreviation τ , were originally letters of an antiquated alphabet.

the manner in which the Greeks wrote Latin words and names : Θήβη, *Thebe*, *Pompejus*, Πομπήϊος, *Claudius*, Κλαύδιος. Were the modern way of pronouncing the *oi* like *i* correct, the Latins could not have made *Pæas* of Ποίας, or the Greeks Κλοιλία of *Clælia*; and even Καϊκίλιος, Καῖσαρ, for *Cæcilius*, *Cæsar*, &c., is not decisive in behalf of *æ* for *ai*, as we have no positive information respecting the pronunciation of the Latin diphthongs ¹.

2. With regard to some letters, it may be observed that—
 γ before another γ, and before the other dentals, (κ, χ, ξ,) is pronounced like ng, *ex. gr.* ἐγγύς, *eng-gus*, (or like the Latin *angustus*;) σύγκρισις, *syn-crisis*; Ἀγχίσης, *Anchises*; Σφίγξ, *Sphinx* ¹.
 ζ must not be pronounced like *ts*, but like *ds*, or the French *z*, *dz*. In the ancient language it was sounded *sd*.
 η is by some constantly pronounced like *æ*. It is barely possible that it was pronounced as *æ* or *é* according as it was derived from *a* or *ε*.
 θ is generally not distinguished from τ : but among the ancients it belonged to the aspirate, and is still pronounced lisping by the modern Greeks, like the English *th*.
 ι is merely the *i* vowel, not the *j* consonant; and ἱάμβος, Ἰωνία must therefore be pronounced *i-ambos*, *I-onia*. Yet the Greeks employed it in foreign names for the *j*: for instance, Ἰούλιος, *Julius*; Πομπήϊος, *Pompejus*.
 κ is always expressed in Latin even before *e* and *i* by a *c*, and the Latin *c* is constantly a κ in the Greek; for instance, Κίμων, *Cimo*, *Cicero*, Κικέρων, because the Romans pronounced the *c* before all vowels like a κ.
 ν. See its pronunciation at the end of words, § 23, *Obs.* 4.
 ρ. See about its aspiration ρ́ (rh,) § 6, 3.
 σ in general may be pronounced like the French *ç* with *e*, *cédille*, or like a sharp *s*.
 τ before ι with another vowel must not be pronounced like a *z* as in Latin. Say Γαλατία, *Galatia*, not *Galazia*. Κριτίας, *Critias*, Τερέντιος, *Terentius*.
 υ was in modern times long pronounced like *i*, but it is well ascertained that the Greeks and the Latins, who made it a *y*, pronounced it like the French *u*. In Latin names it

¹ As this method of pronouncing assimilates so many sounds to that of the *iota*, it is called *iotaicismus*, (or, from *ita* for *eta*,) *itacismus*; that of Erasmus is called *etacismus*.

² In all these cases the Latin *n* has the pronunciation of *ng*: from an inveterate mistake we say *An-chises* instead of *Ang-chises*.

frequently supplies the short *u*, which was wanting in Greek; for instance, Ῥωμύλος, *Romulus*. Compare § 5. *Obs.* 3.

φ and χ. Their exact pronunciation is still uncertain. Though the Greeks always used their φ for the Latin *f*, (as, Φάβιος, *Fabius*), yet the Latins never used their *f* for Greek words with a φ, but always wrote *ph*. Hence it is evident that we are ignorant of the exact pronunciation either of the Latin *f*, or the Greek φ, *ph*, and the case is the same with χ, *ch*.

σ χ. These characters must be pronounced distinctly and separately from each other; for instance, σ χολή, pronounce *s-chole*.

§ 4.—*Division of the Letters.*

1. The letters are divided into *Vowels* and *Consonants*; the former are again subdivided according to their quantity. See § 7.

2. We must first detach from the consonants the three double letters, ζ, ξ, ψ, each of which represents two letters, for which there is but one sign or character in writing. See § 22; and about ζ, § 3.

3. Simple consonants, being fourteen in number, are divided—

a) according to the organs with which they are pronounced;

β, π, φ, μ, are *labials*,

δ, τ, θ, ν, λ, ρ, σ, *linguals*,

γ, κ, χ, *palatals* :

b) according to their properties ¹—

1.) Semivowels; viz.

liquids λ, μ, ν, ρ,

the simple hissing sound . σ.

¹ In this division, as well as in other grammatical matters, it is proper to adhere to the Latin denominations, which are, as it were, proper names. The ancients found in the humming and hissing of the letters *l, m, n, r, z*, a transition to the vowels, and therefore called them *semi-vowels*; and the first four were named *liquids*, on account of their mobility and easily combining with other letters. They denominated all the other consonants *mutæ*, in contradistinction to the *vowels*. Of these *mutæ*, those which are attended with an aspiration appeared to have a kind of thickness or roughness, (δασύ,) which was not perceivable in three of them; which on that account were called thin, soft, or smooth, (ψιλά, *tenuæ*), and the three *mediæ*, *medials*, certainly stand in the middle between the two former.

2.) Mutes, viz.

| | | | |
|-----------------------------|---|---|----------|
| <i>aspiratæ</i> , aspirates | . | . | φ, χ, θ. |
| <i>mediæ</i> , medials | . | . | β, γ, δ. |
| <i>tenues</i> , softs | . | . | π, κ, τ. |

Hence it appears that each organ has the three mutes, and that these nine consonants placed in this way—

| | | |
|---|---|---|
| φ | χ | θ |
| β | γ | δ |
| π | κ | τ |

correspond to each other in both directions, horizontal and perpendicular.

4. Of the liquid consonants, *μ*, *ν*, are nasal sounds belonging to the two first organs; the *γ* before another palatal consonant being attended with a nasal sound is the same for the third organ, (§ 3, 2,) as may be seen on comparing syllabic combinations like

ἐμπα—ἐντα—ἐγκα.

On the interchanges of *ν*, see § 25.

Obs. There are thus in each organ four letters, which correspond one to another; the lingual organ alone, owing to the greater mobility of the foretongue, and to the operation of the teeth, has a few sounds more; in Greek, λ, ρ, σ.

5. No genuine Greek word can end in any consonant but one of the three *semivowels*, σ, ν, ρ, for ξ and ψ belong to the σ. Only ἐκ and οὐκ constitute an exception; but they can be used in this form merely before other words, with which they coalesce in pronunciation. (See § 26.)

§ 5. *Diphthongs.*

1. The ancient pronunciation of the Greek diphthongs is far from having been ascertained; hence we pronounce most of them separately or distinctly, but in one syllable. The manner, in which they were rendered by the Latins, will appear from the following examples:—

| | | |
|----|----------------|--|
| αι | pronounced ai, | Φαῖδρος, Faidros, Phædrus. |
| ει | „ | ει, Νεῖλος, Neilos, Nilus; Λυκεῖον, Lukeion, Lycæum. |
| οι | „ | οι, Βοιωτία, Boiotia, Bæotia. |
| υι | „ | υι, (like the French <i>ui</i> or <i>uy</i> in <i>lui</i> , <i>tuyau</i> .) Εἰλείθια, Eileithuia, Ilithyia. |
| αυ | „ | αυ, Γλαῦκος, Glaukos, Glaucus. |

$\begin{matrix} \epsilon\upsilon \\ \eta\upsilon \end{matrix} \left\{ \begin{array}{l} \text{pronounced } \epsilon\upsilon, \left\{ \begin{array}{l} \text{Εὖρος, Euros, } \textit{Eurus}^1. \\ \eta\tilde{\upsilon}\xi\omicron\nu, \text{ (from } \alpha\tilde{\upsilon}\xi\omega, \text{) } \textit{euxon}. \end{array} \right. \\ \text{ου} \quad \quad \quad \text{,,} \quad \quad \text{u, (oo) } \textit{Μοῦσα, Musa, Musa (long u).} \end{array} \right.$
 $\omega\upsilon$ is merely Ionic; for instance, $\omega\tilde{\upsilon}\tau\omicron\varsigma$, *outos*.

Obs. 1. But the Latins are not steady in their manner of writing the diphthong $\epsilon\iota$, as is proved by their writing Ἰφίγηνεια , *Iphigenia*, Μήδεια , *Medea*, Ἡράκλειτος , *Heracitus*, Πολύκλειτος , *Polycletus*. Some few words in $\alpha\iota\alpha$, $\omicron\iota\alpha$, undergo no change in Latin, excepting that the i vowel is changed into the j consonant: Μαία , *Maia*, Τροία , *Troja*, Ἀχαιά , *Achaja*.

2. The improper diphthongs are written with an *iota subscriptum* underneath the three following vowels:

α, η, ω .

This changes nothing in their pronunciation, and merely serves to point at the etymology of the word in which they occur; but originally it influenced the pronunciation. The ancients also wrote it in the line, and this is still done with capital letters: as, ΘΗ ΣΟΦΙΑΙ , $\tau\tilde{\eta}$ *σοφία*, $\tau\tilde{\omega}$ *Ἀιδῆ* or $\tilde{\alpha}\delta\eta$.

Obs. 2. The old national Greek grammarians likewise rank $\eta\upsilon$, $\omega\upsilon$, and $\upsilon\iota$, among the improper diphthongs, of which they say, that one of their vowels is long, and the other short, whilst all the others contain but two rapidly pronounced short vowels. All diphthongs, therefore, may be easily divided into two classes:

six, properly so called: $\alpha\iota$, $\epsilon\iota$, $\omicron\iota$; $\alpha\upsilon$, $\epsilon\upsilon$, $\omega\upsilon$, and

six, improperly so called: $\upsilon\iota$, $\eta\upsilon$, $\omega\upsilon$; α, η, ω .

Hence it appears, that in order to distinguish $\eta\upsilon$ from $\epsilon\upsilon$, the ϵ must be sounded stronger, and the same ought to be observed with regard to $\omega\upsilon$ and $\upsilon\iota$. It is likewise very evident that the case must have been the same with α, η , and ω , at the time when the i was sounded with them, which must have been the usual pronunciation in the strictly classical times, as is proved by the Latins writing *tragædus*, *comædus*, for $\tau\rho\alpha\gamma\omega\delta\omicron\varsigma$, $\kappa\omega\mu\omega\delta\omicron\varsigma$. But it is also equally manifest from the words adopted at a later period, as *prosodia*, *ode*, for $\pi\rho\omicron\sigma\omega\delta\iota\alpha$, $\omega\delta\eta$, that ω was then no longer distinguished from ω . We now adhere thoroughly to this equally genuine pronunciation.

Obs. 3. The $\omega\upsilon$, indeed, sounds only as one vowel, and therefore is no real diphthong; but we leave it in its own place, because it also differs essentially from the three others, in which there is only one of the two written vowels sounded, whilst in $\omega\upsilon$ there is, as it were, a third mixed sound of o and v , just as α has a sound between a and e . The short v was also in the oldest language, and remained in the *Æolic* dialect, and in Latin, as the idiom most nearly related to that dialect. It was expressed by the kindred letters o and v , and in later times probably by the e , a compound of both letters. The Homeric $\beta\omicron\lambda\epsilon\sigma\theta\epsilon$ is of this description. See *Verb. Anom. v. βούλομαι*.

¹ Whenever a vowel follows $\epsilon\upsilon$ and $\alpha\upsilon$, it is now usually written in Latin with a v , as Εὐάν , *Evan*, Ἀγαθή , *Agave*, and pronounced accordingly. This evidently is a remnant of Reuchlin's pronunciation; but is incorrect. We ought to write and pronounce in Latin *Agave* and *Evan*.

§ 6.—*Spiritus, Breathing.*

1. The Greek letters have two signs or marks :

' *Spiritus lenis*, (πνεῦμα ψιλόν, the slight aspirate,)

' *Spiritus asper* (πνεῦμα δασύ, the strong aspirate).

Both these aspirates are usually placed only over vowels in the beginning of words ; for instance, "Ὅμηρος, *Homerus*. The *Spir. asper* is the *h* aspirate : the *lenis* is used when other languages begin the word simply with the vowel, as ἐγώ, *ego*. But in Prosody and Grammar both kinds of words are considered as beginning merely with a vowel : thus with regard to the apostrophus, (§ 30,) and to the moveable ν (ν ἐφελκυστικόν, § 26).

2. When the *Spiritus* falls on a diphthong, it is placed, like the accents, on the second letter : as Εὐριπίδης, οἶος. But this is not done with the improper diphthongs : as, "Αἰδης (ᾗδης).

3. The *Spiritus asper* is attached to ρ in the beginning of a word ; and two ρ's in the middle are marked ϱ ϱ. This is derived from a peculiarity of the ancient language ; hence the Latins never neglect it in Greek words : as,

ρήτωρ, *rhetor*, Πύρρος, *Pyrrhus*.

Obs. 1. Both *spiritus* are distinct letters in other languages ; the *lenis* is the *alef* or *elif* of the orientals. Neither is this an idle sign. Every vowel uttered without a consonant, and consequently every vowel which is to be pronounced distinctly and separately from the preceding letter¹, is actually introduced by a slight audible aspiration, which the ancients had greater occasion to mark in their writing, as they did not separate their words.

Obs. 2. The *spir. asper* was frequently neglected by the Æolians, and sometimes by the Ionians : hence we meet in epics with ἔμμεν for ἑμῖν, ἄλπο from ἄλλομαι, ἡέλιος for ἥλιος, &c.

Obs. 3. The most ancient Greek language had along with these two *spiritus* an additional aspiration, which maintained itself the longest among the Æolians. It is usually called *digamma*, a double Γ, from the figure of its sign, F, and properly was a consonant pronounced like the Latin V, and applied to several words, which, in the better known dialects, have either the *spir. asper* or the *lenis*. But whatever relates to the digamma is still involved in great obscurity, owing to the want of monuments. The Homeric digamma, so much discussed of late, rests on the following remarkable circumstance :—A certain number of words beginning with a vowel, the principal of which are the pronouns οὐ, οἱ, ἐ, and the words εἶδω, ζοικα, εἰπεῖν, ἀναξ, Ἰλιος, οἶνος, οἶκος, ἔργον, ἴσος, ἕκαστος, and their derivatives, so frequently have the *hiatus* in Homer (see § 28) before them, that on omitting them, the *hiatus*, now so frequent in Homer, seldom occurs, and is then easily accounted for in the few instances which remain. These very words, comparatively with others, have rarely an apostrophus before them, and the long vowels and diphthongs, which are immediately preceding, are much less frequently shortened than before other words, (see § 7, *Obs.*) so that we must conclude that there was something in the beginning

¹ For instance, when we correctly pronounce *Ab-origines* instead of *A-borigines*.

of those words, by which both (the apostrophus and the shortening of the vowels) was prevented, and the hiatus removed. And as short vowels with a consonant (for instance, *ος, ου*) often become long in these words, even exclusively of the *cæsure*, as if there were a *position*, it has been ingeniously conjectured in modern times, that all these words had in Homer's mouth this aspiration, (*V*,) with the power of a consonant before them, but had lost it at the far later period, when Homer's poems were written down. But as these poems are known to have undergone so many changes and additions before that time, and even after, the instances where the traces of the digamma in Homer have disappeared are very obviously explained. We must also remember that the disappearance or gradual vanishing of the digamma may possibly have commenced in Homer's time, and that many a word may have been pronounced sometimes with and sometimes without it.

§ 7. *Prosody*.

1. Prosody, according to the modern acceptation of the word, is the theory of the quantity of syllables; that is to say, their length, (*productio*,) or their shortness (*correptio*)¹.

2. Every word and grammatical form had for each syllable, with very few exceptions, a fixed quantity, which regulated the pronunciation of the Greeks in their common intercourse, and must therefore be known, to pronounce the Greek correctly.

Obs. 1. Hence it is evident how greatly they err, who detach Prosody from Grammar, and consider it merely as a theory necessary for the understanding of poetry. The error proceeds from the circumstance, that hearing no longer the common pronunciation of the ancients, we learn the quantity of syllables from the works of the poets, who indulged in peculiarities and licenses. Thus we have in many instances, along with the fixed quantity, a poetical quantity, of which the most important points are stated in the *Observations*.

3. Grammar notes the quantity of syllables with the following two marks over the vowel, (˘) long, (˘) short; for instance,

ᾱ short *a*, ā long *a*.

ᾑ doubtful or fluctuating.

4. Any syllable, the length of which is not distinctly ascertained, is presumed to be short.

5. A syllable is long either, 1, by the *nature* of the vowel, or 2, by *position*.

6. A syllable is, 1, long by *nature*, when its vowel is a long one; as, for instance, the middle syllable of *amare, docere*, in Latin. This is denoted in Greek partly by the characters themselves; of the simple vowels,

η and ω are always long,

ε and ο always short.

¹ But the ancient Greek grammarians comprise in *προσφθίαι* 'whatever affects the sound of a syllable,' and consequently also 'both accents and spiritus.'

They therefore require no comment. But the three others,

a, ι, υ,

are, like all Latin vowels, both long and short, and hence are called doubtful or fluctuating, in Latin *ancipites*.

Obs. 2. But this must not be understood as if there were in the nature of the sounds *a, ι, υ*, something fluctuating between length and shortness. All vowels are fixedly (positively) long in some words, and fixedly short in others; but it is only for the *e* and *o* that the Greeks have particular characters in either case. The quantity of *a, ι, υ*, is learned in the same way as we learn it, in Latin, of all the five vowels. But if one of the three vowels be actually fluctuating in some Greek words, *ex. gr.* the *a* in *καλός*, the *ι* in *άνια*, the case is the same with *e* and *o* being written in two ways in the same words, as in *τροχάω* and *τρωχάω*, *σῶος* and *σόος*, *νῆας* and *νίας*, which cannot be distinguished in the most ancient writing.

7. With respect to the length by nature, it is a general rule that two vowels, giving but one sound, constitute a long syllable. Hence

1.) All diphthongs, without exception, are long; *ex. gr.* the penultima in *βασίλειος*, *ἐπῆδω*.

2.) All contractions are long, and in this instance the fluctuating vowels are constantly long; *ex. gr.* the *a* in *ἄκων* for *ἄεκων*, the *ι* in *ιρὸς* for *ιέρὸς*, the *υ* in the accus. *βότρυς* for *βότρυας*. See § 28.

Obs. 3. But elisions (*ex. gr.* *ἀπᾶγω* for *ἀπο-άγω*) must be carefully distinguished from contractions, as is stated in §§ 28—30.

8. A syllable is long, 2, even with a short vowel by *position*, that is to say when it is followed by *two* or more consonants, or a double letter; *ex. gr.* the penultima in *λέγεσθαι*, *μέγιστος*, *καθέλκω*, *βέλεμνον*, *ἄψορρος*, *καθέζω*, *νομίζω*.

Obs. 4. There is frequently a long vowel along with the position. In this case it is a very customary fault to be satisfied with the length by position without lengthening the vowel in pronunciation. It ought, however, to be lengthened not only in *Λήμνος*, (pronounced *Lehmnos*), *ὄρηξ*, *Χαρώνδας*, &c., not only where there is a circumflex, (§ 11, i.) as in *μᾶλλον*, *πρᾶξις*, but also in *πράττω*, *πράξω*, the length of whose *a* is obvious from the kindred forms, which have the circumflex, (*πρᾶξις*, *πρᾶγμα*), whilst the *a* in *τάττω*, *τάξω*, is short as in *τάξις*. And just as we distinguish the final syllables of *Κύκλωψ* and *Κίερος*, we must observe the same distinction in *θώραξ*, where the first syllable is long, (gen. *θώρακος*), and in *αὔλαξ*, where it is short (gen. *αὔλακος*). The length and shortness of the fluctuating vowels before a position, to obtain a correct pronunciation, must be learned by attending to the accents according to *Obs. 11*, and by consulting the kindred forms of the word in the way which we have just stated.

9. *Muta cum liquida* (§ 4) in general does not make a position; hence the penultima in *ἄτεκνος*, *δίδραχμος*, *γενέθλη*, *δύσποτος*, &c. is short. Only poets sometimes also use these syllables as

long, whence the common assertion that *muta cum liquida* makes a doubtful syllable.

Obs. 5. Hence beginners ought to be extremely careful to ascertain whether the vowel in such a word be not possibly long by nature, for in that case it remains long of course, as, for instance, in *πένταθος*, which comes from *ἄθος*, (a contraction of *ἄεθος*,) and consequently as a long *α*. It is the same with *ψυχρός*, the *υ* of which is long, because it comes from *ψύχω* (see *Obs. 8*). Learners are very apt to fancy that *muta cum liquida* has the power of rendering the syllable doubtful.

10. The *medię*, medials, (*β, γ, δ,*) when before the three liquids *λ, μ, ν*, form, however, an exception to the preceding rule, and make a true position. The penultima in the following words, for instance, is long, (only the vowel must not be lengthened in pronunciation,) *πέπλεγμαι, τετράβιβλος, εὐοδμος*: but in the following, it is short, *χαράδρα, Μελέαγρος, μολοβρός*.

11. All syllables, the quantity of which is not determined by the preceding rules, which can be the case only with syllables with the vowels *α, ι, υ*, without a position, are regulated merely by usage; and as this is most safely ascertained in the works of the poets, and confirmed by passages of the same, this is called determining the quantity *ex auctoritate*, and in doubtful cases the authority of the Attic poets is decisive. The quantity of the radical syllable of words must be learned from dictionaries and private observation; we shall only notice the most important, and the quantity of syllables used in the formation and inflection of words will be noticed in the Grammar in their proper place.

Obs. 6. But with regard to the formation and inflection of syllables, we shall in general (under the supposition of Text 4) state only those in which the doubtful vowels are long. Every syllable, therefore, of which nothing is observed, and the contrary of which is not apparent from the general rules, is to be presumed short; *ex. gr.* the penultima in *πράγματος, ἐνψάμην*, and in the terminations employed in the formation of words, as *ξύλινος, δικαιοσύνη, &c.* We thus have only to notice radical syllables, and a few derivatives, which are not easily comprised in the rules of grammar.

Obs. 7. It is chiefly only the penultima, in words of three or more syllables, which is rendered sensible in modern pronunciation; and yet it is of great importance to be accustomed to pronounce such words correctly before the reading of poets is attempted. We therefore give the principal of such only, in which the penultima is long:—

φλύαρος, ὁ, *futile talk.*

ἀνιαρὸς, *sad.*

τιάρα, *tiara.*

δπαδὸς, *attendant.*

αὐθάδης, *proud.*

κόβαλος, *rogue.*

ἄκρατος, *pure, unmixed.*

ιατρός, *physician.*

σίναπι, *mustard.*

σιαγών, ἡ, *jaw.*

with the words in *αγὸς*, derived from *ἄγω* and *ἄγνυμι*, as *λοχαγός, captain; ναυαγός, one who has been shipwrecked.*

κάμινος, *h, stove.*
 χαλινός, *δ, rein.*
 σίλινον, *parsley.*
 κύμινον, *cumin.*
 συκάμινον, *mullberry.*
 κυκλάμινον, *a plant.*
 δωτίνη, *gift.*
 άξίνη, *axe.*
 κίνδυνος, *δ, danger.*
 βόθυνος, *δ, cavity.*
 εύθύνη, *scrutiny.*
 ίφθιμος, *strong.*
 αίσχυνη, *disgrace.*
 λίπυρον, *kusk.*
 άσυλον, *asylum.*
 λάφυρον, *spoil, booty.*
 πίτυρον, *bran.*
 άγκυρα, *anchor.*
 πρεσβύτες, *old man.*

ψίμυθος, *δ, white lead.*
 κίλυφος, *τδ, husk.*
 ρητίνη, *rosin.*
 ύμιλος, *δ, multitude.*
 στρόβιλος, *δ, cone of a pine-tree.*
 πέδιλον, *shoe.*
 χελιδών, *δ, swallow.*
 έριθος, *one who labours for hire.*
 άκριβής, *exact.*
 άκόνιτον, *aconite, wolf's-bane.*
 τάριχος, *τδ, dried or salt fish.*
 πάπυρος, *ή, papyrus.*
 ένιπή, *threat.*
 άύτή, *cry.*
 άμυνα, *defence.*
 άμύμων, *blameless.*
 γέφυρα, *bridge.*
 δλυρα, *spelt.*
 κολλύρα, *small loaf of bread.*

and also ισχυρός, *strong*, (from ισχύω, *to be powerful*,) but in έχυρός and όχυρός, *fortified, fast*, (from έχω, *to have, hold*,) and in the other adjectives in υρός, the *v* is short. It is likewise safer to pronounce

μυρίκη, *the shrub tamarisk.*

κορύνη, *club.*

πλημμυρίς, *flood, tide.*

τορύνη, *ladle, skimmer [trowel].*

long, though they also occur short. The following proper names are long :

Στύμφαλος, Φάρσαλος, Πρίαπος, Άρατος, Δημάρατος, Άχάτης,
 Δευκάτης, Εύφρατης, Νιφάτης, Θεανώ, Ίδσων, Άμασις,
 Σάραπις (Serapis²).

Εύριπος, Ένιπεύς, Σέριφος, Γράνικος, Κάϊκος, Όσιρις, Βούσιρις, Φοινίκη,
 Άγχίσης, Αίγινα, Καμάρινα, Άφροδίτη, Άμφιρίτη,
 Διδόνυσος, Άμφρυσός, Καμβύσης, Άρχύτας, Κωκυτός, Βηρυτός,
 Άβυδος, Βιθυνός, Πάχυνον, Κέρκυρα (Corcyra).

See in the *Appendix* to the third declension a list of words of that declension, which have the penultima long in the gen. (and in the rest of their cases.)

Obs. 8. But those words must also be treasured in the memory, the first syllable of which frequently becomes long through interchange and composition. The following ought to be particularly remembered on that account :—

ψιλός, *bald.*
 χιλός, *δ, food.*
 λιμός, *δ, hunger.*
 ρινός, *ή, skin.*
 λιτός, *small.*
 θυμός, *δ, mind.*
 ρυμός, *δ, pole of a carriage.*
 χυμός, *δ, juice, sap.*
 χυλός, *δ, juice.*
 τυρός, *δ, cheese.*
 πυρός, *δ³, wheat.*

τιμή, *honour.*
 νίκη, *victory.*
 κλίνη, *bed, couch.*
 δίνη, *whirlpool.*
 ξυνός, *common, mutual.*
 κυφός, *crooked, bent.*
 ψυχή, *soul.*
 φυλή, *tribe, troop.*
 ύλη, *forest, materials.*
 λύπη, *grief.*
 πυγή, *buttocks.*

² There is likewise some assistance to be derived from the Ionic dialect for the quantity of the α, as that dialect frequently changes α into η, *ex. gr.* Στύμφηλος, Πίριπος.

³ But πῦρός, the gen. of πῦρ, τδ, *fire.*

χρυσός, *δ*, gold.

ἄτη, harm, ruin.

δαλός, *δ*, firebrand.

μικρός, little, small in stature.

φράτωρ, member of the same tribe.

σφραγίς, ἡ, seal.

τραχύς, rough.

λύμη, infamy. μύνη, pretext.

In the verbs which end simply with an *ω* annexed to the radical word, the *ι* and *υ* are constantly long, (*ex. gr.* τρίβω, σόρω, ψύχω,) excepting γλύφω, to carve, engrave. But the *α* (*ex. gr.* in ἄγω, γράφω) is short. See the quantity of the final syllable of the Present Tense of the Verbs in ἄνω, ἵνω, ὕνω, § 112. *Obs.* Of the verbs liable to contraction, we particularly notice, as having the first syllable long,

κινέω, to set in motion.

ρίγιώ, to shudder.

ρίγνω, to shiver.

σιγῶ, to be silent.

διφάω, to dive, search.

σολάω, to plunder.

φυσάω, to blow, breathe.

The knowledge of these words is useful not only for usual compounds, as ἄρμιος, ἄψυχος, (ἐξριβον,) διατρίβω, ἐμβριθής, ἄσυλον, &c., but also for many proper names, as *Hermotimus, Demonicus, Eriphyle, &c.*

Obs. 9. The Nouns Substantive and Adjective derived from verbs, and retaining their characteristic, may be assumed to be of the same quantity with these verbs, until the contrary be perfectly ascertained; for some of these nouns have not the long vowel of the Present Tense, but the short one of the Aor. 2. This is the case:

a. with some substantives in ῆ, τριβή, διατρίβη, ἀναψύχη, παραψύχη. But ψύχη (*soul*).

b. with some adjectives in ῆς, *gen.* ἑος, ἐκρίνης, ἀτρίβης, παλιντρίβης, &c., and the substantive παιδοτρίβης.

Obs. 10. The rule that a vowel before another vowel is short, which is unsafe in Latin, is still less to be depended on in Greek. A long vowel before a vowel is, however, more rare than before a simple consonant, and especially the many nouns in *ιος, ιον, and ια*, are always short, except

ἰός, arrow, καλιὰ, nest, αἰκία, indignity, ἀνία, sorrow, κονία, dust, Ἀκαδημία;

and the two last occur also as short in the Epic poets. Vowel before vowel was probably in many cases doubtful even in the common language, and poets, and more particularly the Epics, enjoyed a great latitude in this respect⁴. Hence, as we learn the quantity of syllables from poets only, we are left in uncertainty in many instances, especially respecting the final syllable of the Present Tense of the verbs in *έω* and *ίω*, most of which we are forced to leave to individual observation. Many of those which have a long vowel in the Future, are also constantly used as long in the Present Tense in the *Senarius*, viz., δακρύω, μηνύω, ισχύω, ἀλύω, δύω, θύω, φύω, λύω, ῥω, πρίω, χρίω. But several of them are fluctuating in other species of poetry. The *α* deserves to be remembered as long, particularly in

λαός, *δ*, nation.

κάω, (for καίω,) to burn.

ναός, *δ*, temple.

κλάω, (for κλαίω,) to weep.

Long are also the penultima in Ἐννώ, *Bellona*, and all those words in *ιον* and *ών*, which take an *ο* in the *gen.*; consequently all comparatives, (*ex. gr.* βελτίων,) and many proper names, *ex. gr.* Ἀμφίων, Ὑπερίων, Μαχάων, Ἀμυθάων, *gen.* ονος: but the *ι* is short in Δευκαλίων, Φορμίων, *gen.* ωνος. That proper names compounded with λαός are long is a matter of course; but remember that

Ἀμφιάραος is long, Οἰνόμαος short.

See about the particular cases in which long vowels are employed as short in verses, Text 16, and *Obs.* 16.

⁴ They might lengthen the *ι* for the sake of the metre, even in Ἀσκληπιού, Ἰλίου, ἀτιμίη, &c. See *Obs.* 14.

12. We have hitherto treated of the general rules of Prosody, as regards the language and the quantity of syllables, considered in a grammatical point of view. We must now add a few words respecting that part of Prosody which we shall denominate

Poetical usage,

and which constitutes a part of the metrical science. It must be remembered as a general rule, that poets were bound to the fixed and usual quantity of syllables as contained in common language. Yet the various kinds of poetry and verses have a vast influence on Greek prosody, the laws of which differ considerably in the Hexameter of the Ionic epic poem and the Iambic Trimeter, or Senarius, the principal verse of the Attic drama, to which the Iambic and Trochaic verses of this kind of poetry conform.

Obs. 11. Attic poets indulged in but few poetical licences, and conformed themselves in the main to the actual pronunciation of the people of Athens; whilst the Hexameter, grounded on the ancient pronunciation of the Ionians, allowed great freedom to the poet in particular instances. The other species of poetry lay between these two; hence the parts of the drama itself, wherein an increasing emotion forsakes the common language, and above all the Lyric passages and choruses, admitted more or less the freedom of Epic poetry along with its forms. Even the Senarius of tragedy differed in this respect from the Senarius of comedy, the language of which came nearer to that of common life. Compare § 1. 10, 11.

Obs. 12. It is another peculiarity of the Hexameter, that it also varies with respect to quantity by nature (Text 6, 7). The words

καλός, beautiful, ἴσος, equal,

constantly short with the Attic poets, are long with the Epics, who therefore write *ἴσος*⁵. There are several other words, the quantity of which is fluctuating with the Epics, especially

ἀνὴρ, man, Ἄρης, Mars,

of which the first syllable else generally is short. In the exclamation Ἄρες, Ἄρες, which frequently occurs in Homer, the two words, though placed together, differ in quantity.

Obs. 13. The difference is particularly sensible with regard to position. The meeting of *muta cum liquida* was rather harsh in the softer Ionic dialect; hence it generally makes a true position in the Epic poets, and especially in the ancient ones. But with the Attics the instances of short syllables stated above, (Text 9, 10,) are always observed as short in the Senarius of comedy, whilst Tragic poets frequently conform to the Epic usage.

13. In many cases the mere rhythmus has occasioned, in poetical writings, deviations from the usual quantity of syllables.

⁵ Observe also, that *ἀρά, Epic ἀρή, imprecation*, is short with the Attic poets, and long with the Epics; whilst *ἀρή, misery to be deprecated*, is likewise short with the latter.

These are what are properly called *poetical licences*, having been made by the exigency of the verse, and are not based upon the nature of the language. The quantity, therefore, of a syllable, altered in such an arbitrary manner, is not hereby changed in reality.

Obs. 14. But the licence of the old Epic poets must not be supposed to have been unbounded; this would have destroyed the charm of their masterly compositions. Their own feelings confined them within proper bounds, so that it was only with regard to certain words and forms, or to particular cases, that they indulged in this freedom. They resorted to it especially,

- 1.) in proper names: Ἀπόλλωνος, with a long *a*; Ἐλευσινίδαο, with the first *i* short (*Hymn. Cer.* 105, cf. 95).
- 2.) in words with over-many short syllables, as in ἀπονέσθαι, ἀθάνατος, the first syllable of which was made long; hence this rhythmus of ἀθάνατος was afterwards steadily adopted by all poets.
- 3.) in the beginning of an hexameter: Homer has even Ἐπει | δῆ—and Φίλε κα- | σίγνη- | τέ-.

14. Lastly, the following general rules are to be observed in poetry, principally in Homer. Position has its effects in two words following close one on the other. This is *without exception* whenever the two consonants are divided between the two words, as φίλον τέκος. But when the second word begins with the two consonants, the position is indeed justifiable, *ex. gr.* Homer, Ἐνθα | σφιν κατὰ—, Χαῖρε | ξεῖν—*Il.* ζ. 73, αὐτε | Τρωες, yet of rare occurrence, unless the *Ictus* comes to its assistance. See *Obs.* 16. In the Attics it is more particularly attended to; but in this case *muta cum liquida* commonly makes no position, *ex. gr.* Eur. *Iph. Taur.* 1317, Πῶς φής; τί πνεῦ- | μα.

15. Whenever the last syllable of a word in the dactylic Hexameter falls in the *Arsis*, (the masculine cæsura,) this last syllable is often lengthened by the mere power of the *ictus*. This is what is called the *productio* in the cæsura, *ex. gr.*, *Il.* ε, 359, φίλε κα- | σίγνη— | τῇ κόμῃ— | σαι . α, 51, βέ | λος ἔχε— | πευκὲς ἔ— | φείεις.

Obs. 15. This lengthening (*productio*), however, does not frequently occur in so glaring a manner, as in the quoted examples, except

- 1.) when the following word begins with two consonants, which position, according to text 14, causes generally no long syllable, unless it be supported by the *ictus*.
- 2.) When the following word begins with a *liquida*, which may easily be doubled in pronunciation; *ex. gr.* *Il.* ε. 748, Ἦρη | δὲ μά- | στιγι—, δ. 274, ἄμα | δὲ νέφος | εἴπετο—pronounce *dewmastige*—*dennephos*. The *ρ* in particular is so easily doubled in pronunciation in this case, that even the Attic poets commonly employ a short vowel as long before the *ρ* in both *Thesis* and *Arsis*, (*ex. gr.* in the *Arsis* of the *Senarius*,—τοῦ | προσώ | που τᾷ | ῥάκη, Aristoph.

Plut. 1065, and in the *Thesis* of a spondæus among anapæsts, αὐται | δεῖ ρῖ- | νας ἔχον- | σιν, *Nub.* 343,) and even avoid the ρ, wherever a short syllable is required.

- 3.) When the following word was sounded with the *Digamma*, the breathing of which also was easily strengthened. Hence verses in Homer end so frequently with the pron. possessive ὅς from ῥ in this manner: θυγατὶ | ρα ἦν, — πόσει- | ῖ ψ̣.

16. It is a general rule with dactylic and anapæstic verses, especially in hexameters, that the long final vowel or diphthong is made short before a following vowel: *ex. gr.* ἔπλεν ᾗ- | ριστος, — ἔσσεται | ἄλγος, — σο- | φωτέρῃ | ἄλλων. But whenever this occurs in the *Arsis*, the syllable retains its quantity; out of it very rarely, excepting cases of the *Digamma*, as has been observed, § 6, *Obs.* 3. The Attic senarius, on the contrary, did not admit this shortening of long syllables: the case did not occur as a *hiatus*.

Obs. 16. There are likewise instances of a long vowel or diphthong being shortened before a vowel in the middle of the word, but only in certain words and forms, which must have had something conducive to it in their pronunciation; as in ποιεῖν, (which is frequently written ποῖν,) ποῖος, and its correlatives and others. Such a vowel or diphthong is constantly shortened before the *demonstrativum*, (§ 80,) *ex. gr.* in τουτουῖ, αὐτηῖ, αὐταιῖ, &c., and in the Epic ἐπειῇ for ἐπειδῇ.

§ 8.—Of the Accents.

1. Independently of the quantity of syllables, (the province of Prosody,) the Greek language also marks the *tone* or what is called the *accents*; this expression however, according to our habits and conceptions, still offers many difficulties. The Greek accent falling as frequently on a short syllable as on a long one, must necessarily impair the quantity, when expressed in our habitual way: as, τῖθημι, Σωκράτης.

2. But this accentuation is proved to be as old as the language itself¹ by clear historical facts, and unquestionable testimonies of the ancients. Attentive grammarians began to note it, when a false intonation was more and more invading the language of common life; and it was undoubtedly at a far later period that these signs, which were now taught in the Greek schools, were generally used. They thus transmitted to us, at least, the theory of Greek accentuation.

3. Reflection and practice have already enabled us to remove

¹ That is to say, on the whole; for in individual practice, accentuation, like any other part of the language, was exposed to fluctuations. The adopted accentuation is chiefly that of the flourishing Attic period.

in part the contradiction which appeared to prevail between quantity and accent; and it is worthy of the exertions of the learned to endeavour to restore this essential ingredient of the melody of the Greek language; but this cannot be effected without an intimate acquaintance with the present system of Greek accentuation.

4. But, independently of these considerations, the Greek accents are not without great practical utility. They frequently enable us by their position to ascertain the quantity of syllables; serve to distinguish many homonymous words and forms of speech; and even where they are of no immediate import, familiarise us to the laws of accentuation, without which we could be no judges of the instances where they are of practical service.

Obs. Nothing can be more prejudicial than the habit of applying the accents in reading in a way which perverts the actual quantity of syllables (see the *Obs.* to the following §). If learners cannot remedy this fault by study, and attend to both quantity and accents, they ought to attach themselves principally to quantity, which is of still higher importance in reading.

§ 9.—*Acutus and Circumflex.*

1. Every Greek word, generally speaking, has an accent on one of its vowels, and this accent is of two kinds: Acutus and Circumflex. The *acute* ὀξεῖα (*sc.* προσῶδια) accent, that is to say, the sharp or clear tone, has the mark or sign '.

2. The *circumflex*, περισπωμένη, that is to say, the lengthened tone, which is marked thus ~, requires a syllable long by nature.

Obs. 1. The theory of the ancients respecting any sound, which, in our way of speaking, has not the accent, gives to it the *grave* or falling tone, βαρεῖα, (*Lat.* *gravis*,) and grammarians had for it a mark ` , which, however, is not used in common writing, and must be distinguished from the *gravis*, of which we shall speak in § 13. According to the same theory, a long vowel, which has the circumflex, is to be considered as two combined short vowels, of which the first has the acute, and the other the grave accent: thus ὁδ, for instance, gives ὦ. But when the first vowel has the grave, and the other the acute accent, thus ὁδ, and they are converted into ω, this long vowel then takes only the acute accent ὦ.

Obs. 2. The audible utterance of this difference in pronunciation has some difficulties. We barely warn against the two principal faults. Every accented long vowel (ῶ or ὦ) must be carefully distinguished from the unaccented one, (*grave* ω,) for instance, in ἀνθρωπος, without, however, making it short (ο)². But the opposite fault of lengthening accented short vowels must equally be guarded against: ὅπερ, for instance, must not be pronounced like ὦπερ³.

² The first syllable of ἀνθρωπος may be accented, and yet the second syllable lengthened, as is done with *Almighty*.

³ The attempt to give the tone to a short vowel has the same effect with us as

§ 10.

1. The acute accent and the circumflex can fall only on one of the three last syllables; the acute accent, indeed, may fall on any of the three, but the circumflex can take place only on the last syllable, or on the penultimate.

The second *Obs.* of § 14 shows that ᾠτινι and such words constitute but a seeming exception.

2. It is the nature of the last syllable in particular, which gives to the whole word its grammatical denomination with regard to the accent. According as this last syllable has 1. the acute accent, 2. the circumflex, or 3. no accent, (viz., according to § 8. 2. when it has the grave accent,) the word is called

Oxytōnon, as for instance, θεός, δς, τετυφώς.

Perispōmēnon φιλῶ, νοῦς.

Barytōnon τύπτω, πᾶγμα, πράγματα.

3. Again, any dissyllabic or polysyllabic *barytonon*, according as it has 1. the acute accent on the penultimate syllable, or 2. on the antepenultimate, or 3. the circumflex on the penultimate, is called

Paroxytōnon τύπτω, τετυμμένος.

Proparoxytōnon τυπτόμενος, ἄνθρωπος.

Properispōmēnon κᾶγμα, φιλοῦσα.

See about the seeming *barytona*, as ὀργή, τετυφώς, etc., and about the *atona* or unaccented words, § 13.

§ 11.

The place of the accent in words is best learned through attention and practice, and at first from the Dictionary. The following general rules may, however, be attended to :

doubling the following consonant, which creates a great difficulty, since it must obviously be supposed that the ancients distinguished ὄτι from ὄττι, and βάλῃς from βάλλῃς. But in the first place this alteration of the sound is neither so frequent nor so offensive as when ὄνος, βέλος, for instance, are pronounced ὠνος, βῆλος; and, in the second place, persevering application may certainly succeed at least in lessening the difficulty. To pronounce Σωκράτης, compare this word with three similar German monosyllables, *sō hāt ēr*, 'so has he,' the middle one of which is short, and may yet be accented. These words obviously differ from *sō thāt ēr*, 'so did he,' and are nearly like *sō hāt' ēr*, 'so had he.' To pronounce σοφία without lengthening the *ι* appears more difficult; but not only the German *wie*, 'how,' but even the French *fi*, 'fie!' may be accented; it merely requires some little practice to pronounce a short accented syllable immediately before another vowel.

The *circumflex* requires a syllable long by nature, (viz. by its vowel and not by mere position :) (§ 7, 8.) *ex. gr.*

κῆδος, φῶς, τείχος, οὔτος, σμῆγμα,

and

τιμᾶτε, ἡμῖν, πῦρ,

because the uncertain vowels, (§ 7. 6.) *a, ι, υ*, are long in these words. Hence a short vowel, when accented, can only take the acute accent: as ἔτερος, μένος, ἵνα, πρὸς, πολὺ, πλέγμα.

Obs. 1. Σμῆγμα has the circumflex only on account of the *η*, not because of the position *γμ*. And as, for instance, πρᾶγμα, μᾶλλον, have the circumflex, it shows that *a* is here long by itself, not on account of *γμ* and *λλ*: pronounce *praghma*, *mahllon*.

2. But the acute accent may also stand on a long vowel: as σοφώτερος, δεύτερος, φεύγω, τιμῇ, βασιλεὺς, φῶρ.

3. Whenever the last syllable, being naturally long, is to have the accent, it may be the circumflex; and in case of a CONTRACTION, as in ἀληθέος, ἀληθοῦς, ποιέω, ποιῶ, it almost always is the circumflex, for the reasons stated below, § 28 *Obs.*, but else it is not often the case. Several MONOSYLLABIC WORDS, as πῦρ, βούς, πᾶς, οὖν, νῦν, have the circumflex. But in polysyllabic words, excepting the contraction, whenever the final syllable is accented, the circumflex is placed only on

a.) the adverbial termination *ως*. See § 115.

b.) the terminations of the gen. and dat. See § 337.

c.) the terminations *εῦ* and *οῖ* of the vocat. See § 45.

4. If the penultimate syllable, being naturally long, is to be accented, it must be the circumflex, whenever the last syllable is short, or long only by position; as

ῥῆμα, οἶνος, ψῦχος, βῶλαξ, gen. ἄκος.

Obs. 2. This rule does not apply to words joined together with ENCLITICS; hence we write εἴτε, οὔτε, ὥσπερ, ἦτις, τοῦσδε, &c. (See § 14. *Obs. 2.*) The particles εἶθε and ναίχι, (not ναιχι,) which are but *εἰ* and *ναί* lengthened, are the only exceptions.

5. But whenever the last syllable is naturally long, the penultimate cannot take the circumflex; we write

ρήτωρ, οἶνη, ψύχω, θώραξ, gen. ἄκος.

6. According to § 10. 1, the antepenultimate can take only the acute accent. But when the last syllable is long, whether it be by nature or position, the antepenultimate cannot be accented at all; we write

Σωκράτης, συλλέγω, ἐριβῶλαξ.

7. The final syllables *αι* and *οι*, though long, have only the influence of a short syllable, with regard to the two immediately preceding rules : we write

τρίαιναι, προφήται, πῶλοι, ἄνθρωποι, plurals of
τρίαινα, προφήτης, πῶλος, ἄνθρωπος.
τύπτομαι, τύπτεται, τύπτεσθαι, τέτυψαι,
 passive forms of the verb.
ποιῆσαι, στήσαι, θείναι, infinitives.
ποίησαι, στήσαι, imperatives of the middle.

Obs. 3. We except, however,

- 1.) The third person of the opt. in *οι* and *αι* : as *φεύγοι, ποιήσαι*.
- 2.) The adv. *οἶκοι*, at home (but the pl. *οἴκοι*, houses).
- 3.) Words joined together (§ 14.) with ENCLITICS ; as *οἶμοι, ποεῖς με, ἦτοι*, both when it comes from *ἦ*, certainly, and from *ἦ*, or.

8. Even the *ω* in the terminations of the cases in the Attic declension takes the accent on the antepenultimate syllable, as *πόλεως, πόλεων*, (§ 51.) and (nom. and accus. sing. and gen. pl.) *ἀνώγειων*. (§ 37.)

Obs. 4. Likewise the *ω* in the Ionic gen. in *εω* of the first declension : as *δεσπότηω* for *δεσπότηου*, § 34. *Obs.*

Obs. 5. It is obvious that a beginner, who uses correct editions, may learn the quantity of many words by their accents :—

- 1.) The circumflex shows that the syllable on which it stands is long.
- 2.) The acute accent on such words as *καρκίνος, βάθρον*, &c., shows that the penultimate syllable is short. (This follows from No. 4. of the Text.)
- 3.) The accent of such words as *πεῖρα, ἀρουρα*, shows that the last syllable is short. (Text 4. 6.) and
- 4.) The acute accent on *χώρα, Αἰδα*, shows that the last syllable is long (Text 4, 5).

Even words and forms, the accent of which indicates nothing, may yet serve to remind those, who have read much with attention, of forms whose accent is decisive. They will pronounce *ἄσιτος* long, and *θεόφιλος* short, because *σίτος* has the circumflex, and *φίλος* the acute accent. Thus will the *ι* in *δικη, ἄδικος*, be known to be short, because the pl. *δίκαι* appears so frequently, that the attentive reader may recollect that he never saw it with the circumflex (Text 7). But the circumflex of monosyllables decides nothing with regard to the quantity of their lengthened cases, the monosyllabic nominatives of the third declension being always long (§ 41. *Obs. 3.* and § 42. *Obs. 3*) ; for instance, *πῦρ, μῦς*, gen. *πῦρός, μῦός*.

§ 12.

When a word is changed by its declension or conjugation, or in any other way, this change influences its accentuation in many cases :

1.) It has a necessary influence, when the word undergoes such a change as to prevent the accent being continued the

same as it is on the principal form of the word, conformably to the rules stated above; in that case

The circumflex is converted into the acute accent, as *οἶνος*, *gen. οἶνου*, (§ 11. 5.) *ῥῆμα*, *gen. ῥήματος* (§ 10. 1).

The acute into the circumflex; as *τιμή*, *gen. τιμῆς*, (§ 11. 3. 6.) *φεύγω*, *imper. φεύγε* (§ 11. 4).

Or the accent passes from the antepenultimate to the penultimate syllable; as *ἄνθρωπος*, *gen. ἀνθρώπου*, *ἄρουρᾶ*, *gen. ἀρούρεως* (§ 11. 6).

2.) But even when it is not necessary in conformity with the above rules, the accent, though never changed, is yet sometimes transposed:

a.) The accent is removed backwards chiefly, 1.) when the word has before it an augment of any kind, as *τύπτω*, *τύπτε—ἔτυπτε*, *ὁδός—σύνοδος*, *παιδευτός—ἀπαιδευτός*: 2.) when the reason which attached the accent in the principal form to the penultimate syllable, (§ 11. 6,) disappears; as *παιδεύω*, *imper. παίδευε*. More precise information and exceptions will be stated in the *Obs.* sub 1. to § 103, and in the Theory of Compounds, § 121.

b.) The accent is only moved forward chiefly when the word receives one of the terminations, which either always are accented, as the *partic. perf.* in *ὡς*: *τέτυφα*, *partic. τετυφώς*⁴, or which take the accent under peculiar circumstances, as *θῆρ*, *θηρὸς*, according to § 43. *Obs.* 4.

Obs. With regard to the transposition of the accent, see in the *anastrophe*, § 117. 2; with the *apostrophus*, § 30. *Obs.* 1. and on casting off the augment, *Obs.* 1. 2. to § 103.

§ 13. *Gravis, Atona.*

1. Hitherto we have considered the accent merely as it is regulated in itself by every word and form; but it is also influenced by the connexion of words, but in a grammatical respect only in two principal cases. It is modified through the dependence of a word on the following or preceding parts of speech; which is expressed as, I. Inclination of the Accent towards the following word; 1.) by moderating the acute accent; 2.) by casting the accent off. II. Inclination towards

⁴ To these must be added some common terminations in the formation of words; as, for instance, the verbal substantives in *μός*, (*λογισμός*), the adjectives in *κός*, *νός*, *τός*, *τέος*, and some others.

the preceding word or *Inclinatio*. We treat (1.) of the Inclination towards the following word.

2. Whenever an *oxytonon* (§ 10. 2.) stands before other words in connexion, the effect of the acute accent is moderated, and approximates more or less to the grave accent. In that case the sign or mark of the acute is converted into the sign of the grave accent', which is used only on such occasions (§ 9. 2). But at the end of a period, viz., before a full stop or colon', the acute accent remains unchanged; as,

Ὅργῃ δὲ πολλὰ δρᾶν ἀναγκάζει κακά.

Obs. 1. According to the theory, (contained in § 9. *Obs. 1.*) all unaccented syllables (graves) ought to have this sign (gravis), but instead of having it, the same sign was chosen for those accented final syllables, the accent or tone of which was to be softened down, in order to connect the final syllable of a word more easily together with the succeeding one. We must guard against considering as *barytona* words which end with '. They are rather called *oxytona*, because their acute accent is merely at rest, and grammar, in looking at connected words, considers each word separately.

Obs. 2. The interrogative pronoun, τίς, τί, (§ 77.) is the only exception to this rule. With regard to the acute accent on terminations before *enclitics*, see § 14.

3. The following monosyllabic words, which all begin with a vowel,

οὐ, (οὐκ, οὐχ,) *not*, ὥς, *as*, εἰ, *if*.

ἐν, *in*, εἰς, (ἐς,) *into*, ἐξ, (ἐκ,) *out*,

and these nominatives of the *articulus prepositivus*, (§ 75.)

ὁ, ἡ, οἱ, αἱ,

appear commonly unaccented in speech, because they coalesce with the subsequent word, and are on that account called *atona*, unaccented words, *ex. gr.*

ὁ νοῦς· ἤλθεν ἐξ Ἀσίας· ὥς ἐν παρούδῳ· οὐ γὰρ παρῇν.

4. But as soon as such words are unconnected with the subsequent one, standing either alone or at the end or after the words which they govern, they obtain their accent; *ex. gr.* οὐ, *no*, πῶς γὰρ οὐ; *why not?* θεὸς ὥς ἐρίετο, (*as a god*), οὐδὲ κακῶν ἐξ (*instead of ἐκ κακῶν*).

Obs. 3. As these words stand with regard to the accent nearly in the same predicament to the subsequent word as *enclitics* to the preceding word, they are now frequently called *proclitics* after *Hermann*. See *Buttmann's Complete Greek Grammar*, § 13. ⁵

§ 14. *Enclitics*.

1. A number of monosyllabic and dissyllabic words, owing

⁵ It is owing to the old principle being misunderstood that most moderns place the acute accent before every comma.

to their signification and pronunciation, may be so closely joined with the preceding word, as to throw the accent on that word. And as these words in that case lean or incline, as it were, (*ἐγκλίνεσθαι*), on the preceding word, they are called *Enclitics*; whilst every word which is accented by itself, and every enclitic, when it retains its accent, is called *Orthotonon* (*ὀρθοτονούμενον*, a word, as it were, with upright accent).

2. Such enclitics are:—

- 1.) the indefinite Pronoun *τις*, *τι*, through all its cases, with *τοῦ*, *τῷ*, as belonging to it, (in contradistinction from the interrogative pronoun *τίς*, *τί*, ‘who?’ ‘what?’ which always retains the acutus, § 77.)
- 2.) The following oblique cases of the personal Pronouns:—*μοῦ*, *μοί*, *μέ*, *σοῦ*, *σοί*, *σέ*, *οὔ*, *οἷ*, *ἐ*, *μὴν*, *νὺν*, and those beginning with *σφ* with some exceptions. (§ 72. *Obs.*)
- 3.) The Indicative Present of *εἰμι* and *φημι*, excepting the monosyllabic second pers. sing. (§ 108. IV. § 109. I.)
- 4.) The indefinite adverbs *πῶς*, *πῇ*, *ποῖ*, *ποῦ*, *ποθι*, *ποθεν*, *ποτε*, which differ from the similar interrogatives (*πῶς*; *πότε*, &c.) merely by their enclitical accents, (§ 116.)
- 5.) The particles *πῶ*, *τὲ*, *τοί*, *θῆν*, *γέ*, *κὲν* or *κὲ*, *νὺν* or *νὺ*¹, *πέρ*, *ῥά*, with the inseparable *δε*.—(See *Obs.* 2.)

3. When the word before the enclitic (compare below, 7) is a *proparoxytonon*, (*ἄνθρωπος*), or a *properispomenon*, (*σῶμα*), the enclitic throws its accent, which always is the acute accent, on the final syllable of that word, as,

ἄνθρωπός ἐστι, σῶμά μου,

and when it is preceded by an unaccented word, as for instance *εἰ*, it throws its accent on this word: *εἴ τις*.

4. But if the preceding word has already of itself an accent on its final syllable, or the acute accent on the penultimate, the same accent likewise serves for the enclitic, and the acute accent of such a final syllable does not in that case dwindle into the grave accent; § 13. 2. *ex. gr.*

ἄνθρω τις· καὶ σοι·

φιλῶ σε· γυναικῶν τινων· ἄνδρα τε· λέγεις τι.

5. When one enclitic follows immediately after another enclitic, the first generally takes the accent of the following enclitic,

¹ This particle (*igitur*) contradistinguishes itself by this accent from the adverb of time *νῦν* (*nunc*, ‘now’).

and throws its own accent on the preceding word, and so on, if there be several enclitics up to the last, which alone remains unaccented; as for instance, εἰ τις τινά φησί μοι παρῆναι.

6. Enclitics retain their own accent: (become *orthotona*. See 1.) whenever the inclination is obstructed: viz.,

- 1.) when a *Paroxytonon* has a dissyllabic enclitic after it; *ex. gr.* λόγος ποτὶ ἐχώρει ἐναντίος σφίσιν.
- 2.) when the syllable on which the accent of the enclitic should be thrown, is removed by an apostrophus; as πολλοὶ δ' εἰσίν.

Obs. 1. The beginner in the Greek language may render the rules of the inclination easier to himself by considering merely the number of syllables in the accentuation of separate words, without any respect to the influence which the quantity of the last syllable may have upon the accent. Let him suppose the two words, which are to be inclined, coalesced into one (which in fact they are, except in writing,) *ex. gr.* ἀνθρωπός ἐστι, and he will readily perceive that a second accent is required upon the antepenultima ός, the acutus upon the first syllable ἀν not being sufficient. The same with σῶμά μου, since the circumflex upon ῶ is not enough, on account of the long syllable μου, whilst in ἀνὴρ τις, φιλῶ σε, ἀνδρα τε, one accent suffices. The manner alone in which dissyllabic words after perispom. are inclined, is opposed to the general rule of accentuation. Modern grammarians, therefore, do not consider cases like the following, γυναικῶν τινῶν and ὄντινων as coming within the rules of inclination.—The inclination is said to be obstructed whenever the tone of a preceding paroxytonon is not sufficient for the following dissyllabic enclitic; as, for instance, in λόγος ποτε; whilst to accentuate λόγός ποτε would be against the rule of arsis and thesis, which cannot exist when two syllables following each other have upon both the sharp tone or acutus.

7. Otherwise enclitics in general become *orthotona*, only when there is a kind of emphasis, particularly when it is grounded on an antithesis, resting on them, and when they begin the sentence. But many of these words (especially those under 2. and 5.) can from their nature never be in that predicament, and therefore always occur as enclitics¹.

Obs. 2. As such a word through inclination coalesces almost into one with the preceding word, many words, commonly combined with an enclitic for a peculiar meaning, are also written close together: as, for instance, ὥστε, οὔτε, μέντοι, ὅστις, ὧντινων (see § 77). The enclitic δε (which is very different from δέ, but,) occurs merely in this way in ὅδε, τοσόσδε, ὥδε, δομόνδε, &c. (§§ 76 and 79. 6. § 116. 2. and 6.) Such an enclitic takes the accent of a new subsequent one only when the general rule requires it, (ὅστινές εἰσιν, ὥδέ τε) but commonly it does not, οὔτε τι. Yet with regard to these matters there is no uniformity in the editions of Greek books; especially in cases where the first word of such a coalition should (according to the Text 3.) take two accents. We sometimes meet with *Ἐπεβόσδε, οἰόσδε, correctly, and sometimes with the second accent only, Ἐπεβόσδε, οἰόσδε. See about ἦτοι, § 11. *Obs.* 3.

¹ For details with respect to inclination and right accentuation of the personal pronouns, and of μοῦ and ἐμοῦ, &c. see § 72. *Obs.* 2, 3, and about εἰμι, ἐστίν, and ἔστιν, § 108. iv. 3.

Obs. 3. The demonstrative pronouns, which are strengthened by δε (§§ 79. and 116. 6.) remove, in every occurring case, their own accent on their final syllable; for instance, τόσος, τοῖος—τοσόσδε, τοιόσδε· τηλικός—τηλικόσδε· ἐνθα—ἐνθάδε· τοῖσι—τοισίδε: and as this is the accent of the principal word, the genitives and datives, conformably to § 33. *Obs.*, retain likewise their circumflex on the long vowel, as τοσοῦδε, τοσῶδε, τοιοῖσδε, whilst the nom. and acc. are τοσήδε, τοιούσδε.

§ 15.—Punctuation.

1. The Greek has the *full stop* and *comma* in common with our modern languages. Our semi-colon is comprised in the Greek *colon*, marked by a dot over the line (as οὐκ ἤλθεν· ἀλλὰ—) The Greek *note of interrogation* is (;).

Obs. Modern editors have begun to introduce the note of exclamation (!).

2. The *diastole* or *hypodiastole* (,) must not be confounded with the *comma*; it serves merely to distinguish little words enclitically connected from other similar ones; as, for instance, ὃ, τι, (Epic ὃ, τι,) the neuter of ὅστις, and τό, τε, (and *this*), from the particles ὅτι (Epic ὅττι) and τότε.

3. The Greek has farther marks referring to letters and syllables, viz.,

' the *apostrophus* (§ 30).

' the *coronis* or the sign of the *crasis* (§ 29).

" the *dieresis* (the *tréma* of the French) over a vowel, which does not make a diphthong with the vowel which precedes; as δις, (*o-is*), प्राῦς (*pra-us*).

See about the *iota subscriptum* ι, (α, γ, ψ,) § 5.

INTERCHANGE OF LETTERS.

§ 16.—Consonants.

1. The formation of words and grammatical forms is attended with so many changes in the letters, chiefly for the sake of euphony and pronunciation, that the radical word is frequently so altered as not to be known again. But this alteration generally rests on acknowledged fundamental laws.

2. With respect to the Greek consonants, we may observe that letters belonging to the same organ, or which have the same property, (§ 4. 3.) though of different organs, are most apt to interchange whenever there is an alteration in the word.

3. This is likewise the foundation of the difference of the dialects, as may be seen in the following *Observations*.

Obs. 1. The dialects of the Greek language most frequently interchange

a.) the *aspirata*; for instance, for θλᾶν, to bruise, Ἀττικῇ φλᾶν.

Thus the denomination φήρ, *a centaur*, is merely an antiquated form of θήρ, *beast*, 'a man-beast': ὄρνις has generally ὄρνιθος in the gen., *Dorice* ὄρνιχος.

b.) the *medix*; for instance, for γλήχων, *penningoal*, *Attice* βλήχων, for γῆ, *ancient Doric* δᾶ, for ὀβελός, *epit*, *Dorice* ὀδελός.

c.) the *tenues*; thus the interrogatives, (ποῦ, πῶς, ποῖος, ὅποιος, πῶ, &c.) instead of the usual π, have in the Ionic dialect constantly κ, (κοῦ, κῶς, κοῖος, ὁκοῖος, κῶ, &c.); thus also πότε, *when*, is *Dorice* πόκα, and πέντε, *five*, *Æolice* πέμπε.

d.) the *liquids*; thus, instead of ἤλθον, βέλτιστος, φίλτατος, the Doric dialect has ἦνθον, βέντιστος, φίντατος: the Ionic, instead of πνέμων, *lungs*, has πλείμων: the Attic for κλίβανος, *oven*, κρίβανος: see about μιν and νιν, the pronouns, § 72. *Obs.* 6.

e.) the letters of the same organ: the Attic prefers γναφεῖς, *fuller*, to κναφεῖς: τάπις, *tapestry*, and δάπις were both used indifferently; and the Ionic dialect sometimes converted the *aspirate* into *tenues*, as δέκομαι for δειχομαι, *to take*, αὐτις for αὔθις, *again*; the Attic ἀσπάραγος is *Ionic* ἀσπάραγος.

f.) the σ especially with the other linguals.

with τ—for σθ, πλησίον, *near*, Ποσειδῶν, the Doric has τδ, πλατίον, Ποτειδᾶν.

„ θ throughout in the Laconic dialect, as for θεός, θεῖος—σιός, σείος.

„ ν—the termination μεν is *Dorice* μες (as τύπτομεν, τύπτομες).

„ ρ—thus many Doric tribes ended the words in ας, ης, ος, ως, with αρ, ηρ, ορ, ωρ.

g.) the double consonants with the kindred simple ones, especially δ with ζ, as ζορξ for δορξ, *roebuck*, μάδδα *Dorice* for μάζα, *dough*, &c. The old Greek and *Æolic* dialect, instead of ξ and ψ, transposed the two simple consonants; as σκίνος, *spalix*, for ξένος, *stranger*, ψαλῖς, *shears*. The Doric dialect in particular commonly has, instead of ζ in the middle, σδ, as, συρίσδω for συρίζω, μίσδων for μίζων or μείζων, &c. (Compare above, § 3.)

Obs. 2. The conversion of letters into those which are not of a kin to them is of rare occurrence, and must be especially remembered; as μόγις for μόλις, *hardly*, κοῖν, *Ionic* for νοῖν, *to meditate*, κελαινός, κελαινή, poetically for μέλας, μέλαινα¹, *black*.

Obs. 3. Most of the above-mentioned interchanges are stated by ancient and modern grammarians in general terms, as 'the Attic dialect changes θ into φ, the Ionic π into κ,' and so on. But this must not lead us to suppose that such a conversion is constant in such a dialect. The examples quoted are very often the only ones in which that conversion occurs, and it is but in some cases that this or that dialect inclines to some particular change, which merely serves to bring the cases which may occur under their proper analogy.

Obs. 4. Two conversions, founded on what we stated above, are, however, so frequent, that they deserve a particular notice, viz.:

ττ and σσ,

ρρ and ρσ.

The former takes place in most of the words in which these letters occur, and the latter in a great many of them: ττ and ρρ are chiefly peculiar to the Attic dialect, and σσ and ρσ to the Ionic; as, for instance,

Att. τάττειν—τάσσιν, *to arrange*.
γλῶττα—γλῶσσα, *tongue*.

Ion. ἄρρην—ἄρσην, *male, masculine*.
κόρρην—κόρσην, *cheek*.

But the Ionic forms are also met with in the best Attic writers, and particularly in the most ancient authors. (See above, § 1. *Obs.* 8.)

¹ See about these and similar instances, Buttmann's *Lexilogus*, II. 109.

§ 17.—Of the *Aspiratæ*.

1. Each *aspirata* (§ 4.) must be considered as proceeding from its kindred *tenuis* combined with the *spiritus asper*. Hence the Latin writing of *ph, th, ch*.

2. When therefore a *tenuis* meets in its combination with a *spiritus asper*, it becomes an *aspirata*; as, for instance, the words ἐπὶ, δέκα, αὐτὸς, when they throw off their terminations to be combined with ἡμέρα, make

ἐφήμερος, δεχήμερος, αὐθήμερος.

3. The same takes place in distinct words; as (οὐκ) οὐχ ὁσίως, and with the addition of the apostrophus, (§ 30.)

ἀπὸ, ἀπ'—ἀφ' οὗ : ἀντὶ, ἀντ'—ἀνθ' ὧν.

Obs. 1. The Ionic dialect retains the *tenuis* in both cases : as ἐπ' ὄσον, οὐκ ὤς, ἰσάναι—μεισάναι, κατὰπερ for καθάπερ (from καθ' ἅπερ). Compare § 16. Obs. 1. e.

Obs. 2. A remarkable change of the *tenuis* takes place when there is another letter between it and the *spiritus*, as in τέθριππον, *four-horse carriage*, from τετρα- and ἵππος : it occurs also in some Attic contractions, θοιμάτιον for τὸ ἱμάτιον, (see § 29. Obs. 4.) φροῦδος from πρὸ and ὁδός².

§ 18.

1. There is in the Greek language a law by which one of two successive syllables beginning each with an *aspirata*, and generally the first, is converted into the *tenuis* of the same organ. This takes place without exception in all *reduplications* : as

πεφίληκα, κεχώρηκα, τίθημι, instead of φεφ, χεχ, θίθ.

But this law is observed only in a few instances of inflections and derivations, and the termination θ of the *imper.* has this peculiarity, that it has no effect on the preceding syllable, but is itself converted into τι, as, for instance, τύφθητι, *imper. Aor. 1. pass.*

2. Some few words had already two *aspiratæ* in their root, the first of which was consequently converted into a *tenuis*. Whenever the second is altered by some other law of formation, the first re-appears as an *aspirata*; for instance,

Root ΘΡΕΦ : present τρέφω, *I nourish*; fut. θρέψω; derivatives τροφή, θρεπτήριον, θρέμμα.

But such a law of formation may already have occurred in the principal form (nomin. or pres.) stated in the Lexicons, and

² But the form φροῖμιον, (for προῖμιον,) from πρὸ and οἶμη, compared with θράσσω, a contraction of ταράσσω, shows that even without a *spiritus asper* before the ρ, the *tenuis* readily become *aspiratæ*.

not in some of the derivative forms: whence arises a seemingly opposite case (*τρέπω, θρέψω, θρίζ, τριχός*), which is, however, essentially the same:

Root ΘΡΙΧ: *nom.* θρίζ, *hair*; *gen.* τριχός, *dat. pl.* θριξίν, *derivative* τριχόω.

There are but a few verbs, (see in the list of *Anomalous Verbs* θάπτω, ΘΑΦ—, θρύπτω, τρέχω, τύφω,) and the adjective ταχύς, on account of its comparative θάσσων, (§ 67.) which belong to these two cases.

Obs. 1. In some words the Ionic dialect changes the first *aspirata*, and the Attic the second, and *vice versa*; as, χιτών, *Ion.* κιθών, *ἐντιῦθεν, ἐνταῦθα, Ion.* ἐνθεῦθεν, *ἐνθαῦτα*. See § 116.

Obs. 2. The passive termination *θην*, and what is derived from it, operates only on the preceding *θ* of the verbs *θύειν*, *to sacrifice*, *θεῖναι*, *to place*, *ἐτύθην, ἐτέθην, τεθείς*. There is no change in any other verb; for instance, *ἐχύθην, ὠρθώθην*, (from *ὀρθόω*), *θαφθεῖς, ἰθρέφθην, ἰθλίχθην*.—The *aor. 1.* of the *imper. pass.* is the only certain instance with regard to the termination *θι* of the *imper.* See below the verb *τίθημι*, § 107. *Obs. 1. 5.* The *imper. φάθι* from *φημί*, and the *Homerio τίθναθι*, (see *ὀνήσκω*), are deviations.—All other terminations afford no examples for this rule; for we find *θίσθην, Κορινθόθι, πανταχόθεν*, &c.

Obs. 3. In compound words the rule is followed only in *ἐκχειρία*, *armistice*, from *ἐχειν* and *χείρ, ἀμπέχω*, (see the anomalous verb *ἔχω*), *ἐπαφή, ἀπεφθος*, where the requisite aspiration, (according to § 17. 2,) the *π* before the *spiritus asper*, (*ἀφή, ἐφθός*), is omitted. There is no change in any other compound; *ἐφυφαίνω, ἀμφιχυνθεῖς, ἀνθοφόρος*, &c.

Obs. 4. This law extended also to the *spiritus asper*, which it converted into a *lenis*, as may be clearly seen in the following verb:

Root EX, present *ἔχω*, *I have*, *fut.* ἔξω, *deriv.* ἐκτικός.

But the *spiritus* generally remains unchanged; as, *ἀφή, ὑφαίνω, ᾄχει, ἔθεν*.

ACCUMULATION OF CONSONANTS.

§ 19.

1. The immediate meeting of consonants produces a kind of harshness, which the Greek language avoids.

2. Three consonants, or one consonant and a double letter, cannot (except in compounds, as *δύσφθαρτος, ἔκπτωσις, ἐκψύχω*) stand together, unless the first or last be a liquid, or unless there be a *γ* before a palatal letter; as, for instance, *πεμφθείς, σκληρός, τέγξω*. In other cases Greek writers either strive to avoid this accumulation, or one of the consonants must give way; see instances below about the *perf.* of the *pass. voice*; *ex. gr.* *ἐσφάλ-σθαι, ἐσφάλθαι*.

3. But even the meeting of two consonants only may produce a harshness, and there are some fixed rules to avoid it, stated in the following §§.

Obs. 1. The introduction even of a third consonant facilitates the pronunciation in some rarely occurring instances. When through the omission of a vowel the liquid μ or ν comes to stand immediately before the liquid λ or ρ , the *media*, (β , δ ,) which is of a kin to the first, is introduced; as, from $\eta\mu\epsilon\rho\alpha$ comes $\mu\epsilon\sigma\eta\mu\beta\rho\iota\alpha$, *mid-day*; from $\mu\epsilon\mu\iota\lambda\eta\tau\alpha\iota$ arose the Epic $\mu\acute{\epsilon}\mu\beta\lambda\epsilon\iota\tau\alpha\iota$: $\alpha\nu\eta\rho$ has gen. $\alpha\nu\delta\rho\acute{o}\varsigma$.

Obs. 2. Transposition sometimes, but equally rarely, puts a consonant in a more convenient place. Thus the nominative $\pi\nu\delta\acute{\epsilon}\varsigma$ comes from the root $\Pi\Upsilon\text{ΚΝ}$, retained in the formation of the cases $\piυκνός$, $\piυκν\iota$ (see the *Anomalous Declensions*). But transpositions not suggested by euphony, especially in the pronunciation of liquids, will sometimes occur in all idioms, some of which the polished language does not scruple to use, as in the formation of the aor. 2., $\pi\acute{\epsilon}\rho\theta\omega$, $\xi\pi\rho\alpha\theta\omega$, or for the sake of the metre, $\kappa\rho\alpha\delta\iota\alpha$ for $\kappa\alpha\rho\delta\iota\alpha$: and also *vice versa*; $\alpha\tau\alpha\rho\pi\acute{o}\varsigma$ for $\alpha\tau\rho\alpha\pi\acute{o}\varsigma$, $\beta\acute{\alpha}\rho\delta\iota\sigma\tau\omicron\varsigma$ for $\beta\rho\acute{\alpha}\delta\iota\sigma\tau\omicron\varsigma$, &c.

Obs. 3. The meeting of two consonants was still more frequent in the old language; one of them was subsequently dropped, but poets often retained such a consonant for the sake of the metre, or to strengthen the sound of a word, as $\pi\tau\acute{o}\lambda\epsilon\mu\omicron\varsigma$, $\pi\tau\acute{o}\lambda\iota\varsigma$, and their compounds, instead of $\pi\acute{o}\lambda\epsilon\mu\omicron\varsigma$, $\pi\acute{o}\lambda\iota\varsigma$. This also serves to explain how $\chi\alpha\mu\alpha\iota$, *on the ground*, and $\chi\theta\alpha\mu\alpha\lambda\acute{o}\varsigma$, *low*, are connected.

Obs. 4. The σ , on the contrary, frequently creeps in before other consonants; as, for instance, the Ionic-Attic $\sigma\mu\kappa\rho\acute{o}\varsigma$ for $\mu\kappa\rho\acute{o}\varsigma$, and thus arose the forms $\sigma\mu\acute{\iota}\lambda\alpha\acute{\epsilon}\varsigma$, $\sigma\kappa\epsilon\delta\acute{\alpha}\omega$, $\mu\acute{\iota}\sigma\gamma\omega$, $\delta\pi\iota\sigma\theta\epsilon\nu$, and many others, from the more ancient $\mu\acute{\iota}\lambda\alpha\acute{\epsilon}\varsigma$, $\kappa\epsilon\delta\acute{\alpha}\omega$, ΜΙΓΩ , (whence $\mu\gamma\iota\epsilon\acute{\iota}\varsigma$, &c.) $\delta\pi\iota\theta\epsilon\nu$, &c.

§ 20.

1. Two *mutæ* of different organs can meet, in Greek only, when the second is a lingual. Hence the steady rule:

A *tenuis* can stand only before a *tenuis*, an *aspirata* only before an *aspirata*, and a *media* before a *media*:

ex. gr. $\acute{\epsilon}\pi\tau\acute{\alpha}$, $\nuυκ\tau\acute{o}\varsigma$, $\acute{\alpha}\chi\theta\omicron\varsigma$, $\phi\theta\acute{\iota}\nu\omega$, $\beta\delta\epsilon\lambda\upsilon\rho\acute{o}\varsigma$, $\acute{\epsilon}\rho\iota\gamma\delta\omicron\upsilon\pi\omicron\varsigma$.

2. Hence when two heterogeneous consonants meet in the formation of a word, the first generally must assume the property of the second. For instance, the addition of the syllables $\tau\omicron\varsigma$, $\delta\eta\nu$, $\theta\epsilon\iota\varsigma$, makes

of $\gamma\rho\acute{\alpha}\phi\omega$, *I write*,— $\gamma\rho\alpha\pi\tau\acute{o}\varsigma$, $\gamma\rho\acute{\alpha}\beta\delta\eta\nu$,

of $\pi\lambda\acute{\epsilon}\kappa\omega$, *I plait*,— $\pi\lambda\epsilon\chi\theta\epsilon\acute{\iota}\varsigma$.

3. In case of two combined homogeneous consonants, no change is undergone by one alone, but always by both. Thus, $\acute{\epsilon}\pi\tau\acute{\alpha}$, $\delta\kappa\tau\acute{\omega}$, give $\xi\beta\delta\omicron\mu\omicron\varsigma$, $\delta\gamma\delta\omicron\omicron\varsigma$; and when of two *tenues*, the second, owing to the *spir. asp.* (§ 17. 2, 3.) is changed into an *aspirata*, the first undergoes the same change; as,

$\acute{\epsilon}\pi\tau\acute{\alpha}$, $\eta\mu\epsilon\rho\alpha$ — $\acute{\epsilon}\phi\theta\acute{\eta}\mu\epsilon\rho\omicron\varsigma$, *lasting seven days*.

$\nuύκτα$ — $\nuύχ\theta'$ $\delta\lambda\eta\nu$, *the whole night*.

4. Only the prep. $\acute{\epsilon}\kappa$ remains unchanged before all consonants; as, $\acute{\epsilon}\kappa\theta\epsilon\acute{\iota}\nu\alpha\iota$, $\acute{\epsilon}\kappa\delta\omicron\upsilon\tau\alpha\iota$, $\acute{\epsilon}\kappa\beta\acute{\alpha}\lambda\lambda\epsilon\iota\nu$, $\acute{\epsilon}\kappa\gamma\epsilon\nu\acute{\epsilon}\sigma\theta\alpha\iota$, $\acute{\epsilon}\kappa\phi\epsilon\acute{\iota}\gamma\epsilon\iota\nu$. See § 26. 6.

§ 21.

1. The reduplication of a consonant is not so frequent in the Greek, as for instance in the German language; and beside the semivowels λ, μ, ν, ρ, and σ, it is the τ which is most frequently doubled.

2. Whenever there is a simple vowel placed before the ρ in the formation or composition of a word, the beginning ρ of the word, from which it is derived, is always doubled; as,

ῥῥέρεπον, ἄρῥεπης,—from ῥέπω with ῑ and ᾱ,

περίρρῳος,—from περιρ and ῥέω.

See § 82, and 120. 6. But this is not the case with diphthongs; as, εὔρωστος (from εὔ and ῥώννυμι).

3. The *aspiratae* are never doubled, but take the kindred *tenuis* before; as,

Σαφῶ, Βάκχος, Πιθεύς.

Obs. 1. The non-Attic poets frequently double the consonant for the sake of the metre; for instance, ὄσσον, ὄττι, ὀππότε, ἐννεπε, for ὄσον, &c.; and ὄκχος, σκύφος, for ὄχος, σκύφος. This, however, is not done arbitrarily, but frequently in some words, and never in others, (as, ἔτι, ἕτερος, ἄμα, ἄνεμος,) yet mostly with semi-vowels. (See also about these reduplications, § 27. *Obs.* 14.)

Obs. 2. Sometimes, but much less frequently, they employ a simple consonant, where the usual language has a double one; as, Ἀχιλεὺς, Ὀδυσσεύς, (for Ἀχιλλεύς, Ὀδυσσεύς,) and hence they also neglect doubling the ρ, as ἱρεξε from ῥέζω.

§ 22.

1. When the letters β, π, φ, and γ, κ, χ, stand before an σ, they are converted along with this σ into the kindred double letters ψ or ξ; *ex. gr.* the termination of σω of the fut. makes of

τρίβω τρίψω, λείπω λείψω, γράφω γράψω,

λέγω λέξω, πλέκω πλέξω, στείχω στείξω,

and the termination σι, σιν, of the dat. pl., makes of

Ἄραβες Ἄραψι, κύρακες κύραξιν, ὄνυχες ὄνυξι.

2. But here the prep. ἐκ is likewise excepted: for instance, ἐκσώζω. See § 26. 6.

Obs. 1. It must not be supposed that the ψ, when it proceeds from βσ and φσ, and the ξ, when it proceeds from γσ and χσ, were always pronounced like *bs* or *fs*, *gs* or *chs*. If that were the case, the double letters would have been a useless invention. The fact is, that before the σ the letters γ and χ are changed into κ, and β and φ into π, and are then written together in the form of ξ and ψ. This is clearly proved by a comparison with the Latin *scribo*, *scripsi*.

Obs. 2. Though the ζ is likewise a double letter proceeding from σδ, (§ 3.) yet in the formation and inflection of words it never occurs as proceeding from these letters, except in some adverbs of place formed with the addition of the syllable δε, as Ἀθήναζε for —ασδε. (§ 116.)

§ 23.

1. Labials before an μ in the middle of the word are constantly changed into μ , as (in the perf. of the pass. voice, and in the formation of words)

λείπω λέλειμ-μαι, τρίβω τρίμ-μα,
γράφω γραμ-μή.

2. The palatals and linguals are likewise frequently changed before μ , viz. κ and χ into γ , as

πλέκω πλέγ-μα, τεύχω τέτυγ-μαι,
and δ , θ , τ , ζ , into σ , as

ᾄδω ᾄσ-μα, πείθω πέπεισ-μαι, ψηφίζω ψήφισ-μα.

Obs. But in the general formation of words the palatal and lingual consonants are frequently left unchanged before μ , as ἀκμή, ἔχμα, ἰδμων, κευθμών, πότμος : there are also other instances peculiar to some dialects ; as ὄζω (ΟΔΩ) gives *Ionice* ὀδμή, and usually ὀσμή.

§ 24.

1. The linguals δ , θ , τ , ζ , can stand only before liquids ; before μ , however, they are frequently converted into σ , according to the preceding §.

2. Before other linguals they are changed into σ , as

ἦδω ἦσ-θην, πείθω πεισ-τέον.

3. They are generally dropped before σ , *ex. gr.*

ᾄδω ᾄ-σω, πείθω πεί-σω, σώματα σώμα-σι,
φράζω φρά-σις.

Obs. With regard to the changes of τ in the abbreviations of *κατά*, see § 117.
Obs. 2.

§ 25.

1. The consonant ν usually remains unchanged only before δ , θ , and τ . Before labials it is converted into μ , and before palatal letters it is changed into γ , which is pronounced like *ng*. Thus, for instance, the compounds of $\sigma\acute{\nu}\nu$ and $\acute{\epsilon}\nu$ become

συνπάσχω, ἐμβάινω, συμφέρω, ἐμψυχος,
ἐγκαλῶ, συγγενής, ἐγχειρίζω, ἐγξέω.

Obs. 1. The addition of an enclitic (§ 14. *Obs.* 2.) constitutes an exception for the sake of distinctness, but only in writing ; as *τόνγε*, *ὄνπερ*.

2. Before liquids the ν is changed into the same liquid, as
συνλλέγω, ἐλλείπω, ἐμμένω, συνῥάπτω,
but the prep. $\acute{\epsilon}\nu$ generally remains unchanged before ρ , *ἐνράπτω*.

3. Before σ and ζ the ν is partly retained in compounds, partly converted into σ , and partly thrown off, (see *Obs.* 2.) but

in inflections the ν generally disappears before σ , for instance, in the dat. pl.

δαίμον-ες, δαίμο-σι· μῆν-ες, μῆ-σίν.

The preposition ἐν remains here likewise unchanged, *ex. gr.* ἐνσεΐω, ἐνζέω.

4. If in addition to the ν , a δ , θ , or τ , (according to § 24.) has been rejected along with it, the short vowel becomes a long one; as

πάντ-ες, πᾶ-σι· τύψαντες, τύψᾱσι, (§ 46.)

for which purpose (according to § 27. 2.) ϵ is changed into $\epsilon\iota$, and \omicron into $\omicron\upsilon$, as

σπένδω, fut. σπεί-σω· ἐκόντ-ες, dat. ἐκοῦ-σιν.

Obs. 2. Some parts of verbs form exceptions to these rules, as *πίφανσαι* (2 perf. pass. of φαίνω), *πέπανσις* subst. verb. of πεπαίνω; and the nomin. of words of the third decl. which end in the gen. in *νθος*, as ἡ ἔλμινς, *earth-worm*, ἡ πείρινς, *carriage-basket*, Τίρυνς.

Obs. 3. Σύν and πάλιν convert their ν before a single σ also into σ , (*συσσιτία*, *παλίσσυτος*;) but if there be another consonant following and before ζ , σύν rejects it altogether, (*σύστημα*, *συσκιάζω*, *συζυγία*;) but πάλιν commonly retains it (*παλίνσκιως*).—Ἄγαν simply throws off the ν wherever there is no reduplication, (as *ἀγάννιφος*, *ἀγάρροος*;) *ἀγασθενής*, *ἀγάκλυτος*.

Obs. 4. The ancients also pronounced the ν at the end of a word, when the next word began with a consonant, according to the principles of this §, particularly in the articles and prepositions. They would, for instance, pronounce τὸν βωμόν, ἐν πυρὶ, σὺν καρπῷ, like *τομβωμόν*, *ἐμπυρὶ*, *συγκαρπῷ*. In ancient monuments, where the words are not separated, we frequently find them written thus.

§ 26.—Moveable Final Letters.

1. Some words and terminations have a *double form*, with and without a consonant at the end; the former is commonly employed before a vowel, the latter before a consonant.

2. Of this nature is especially the moveable ν , or ν ἐφελκυστικόν¹, which may either be thrown off or retained by the dat. pl. in σιν, and in verbs by all the third pers. ending in *εν* and *ιν*, as

πᾶσιν εἶπεν αὐτὸ, πᾶσι γὰρ εἶπε τοῦτο,
ἔτυψεν ἐμὲ, ἔτυψέ σε,
λέγουσιν αὐτὸ, λέγουσι τοῦτο,
τίθησιν ὑπὸ—, τίθησι κατὰ—.

3. The following words and forms have the ν ἐφελκυστικόν, viz.
i. the σιν, which denotes locality (from the dat. pl.), as Ὀλυμπί-

¹ So called because it was considered as not properly belonging to the termination, and as being annexed to the final vowel merely to avoid the hiatus. See *Obs. 2.*

ασιν (§ 116); ii. the Epic end-syllable φιν (§ 56, *Ods.* 9); iii. the numeral ἑκοσιν, but which may also be used without the ν before a vowel; iv. the adverbs πέρυσιν and νόσφιν; v. the enclitic particles κεν and νυν (§ 14); and vi. sometimes the demonstrative ι (§ 80, *Ods.*).

4. The case is exactly the same with the σ in οὔτως οὔτω, and in μέχρις, ἄχρις: but the latter two are also frequently found without the σ before a vowel.

Obs. 1. The Ionians cast off the ν even before a vowel. Poets, on the contrary, use it before a consonant, to effect a position; and even in Attic prose it was frequently employed for the sake of intensity. It is besides met with in correct editions, conformably to ancient MSS. and inscriptions, without any regard to the word which follows, at the end of sections and books; in short, wherever the word is not closely connected with the subsequent one¹.

Obs. 2. This last circumstance clearly shows that this ν is not, as is commonly taught, a mere contrivance for euphony's sake; but that this, as well as the other final letters of the same kind, is really an ancient grammatical form, which was dropped before consonants when the language was polished. Hence there are also other forms, which cast off their final letter in the Ionic dialect, or for the metre's sake, as the adverbial terminations θεν and κης: for instance, ἀλλοθε for ἀλλοθεν, πολλάκι for πολλάκις, ἀτρέμα and ἀτρέμας. The ν in compounds with the *alpha privativum* is exactly of the same nature with the ν ἡφελκυστικόν, as, for instance, ἀναιρίος. (See below, § 120.)

5. The particle οὐ, *not, no*, takes a κ before vowels, and consequently a χ before the *spiritus asper*; *ex. gr.*

οὐ παρέστιν, οὐκ ἔνεστιν, οὐχ ὕπεστιν.

But when it closes a sentence, the κ is dropped; *ex. gr.* τοῦτο δ' οὐδ', *but this not*. Οὐ, ἀλλ' ὅταν — *No: but if* —

6. The prep. ἐξ, *out*, has this form merely before vowels, and at the close of a sentence; *ex. gr.*

ἐξ ἐμοῦ, ἐξ ὅτου, κακῶν ἐξ:

but the σ, which is inherent in the ξ, is dropped before all consonants, and it remains a κ; hence,

ἐκ τούτου, ἐκ θαλάσσης, ἐκ γῆς.

And this κ continues unchanged, at least in writing, even in compounds, in which it constitutes the exceptions stated § 20, 4, and § 22, 2.

Obs. 3. That the two words οὐκ and ἐκ end in a κ is no real exception to the rule of § 4, 4; for both, being unaccented, belong to those little words, which are so closely combined with the next that they form a separate word only for the mind, not for the ear. Hence one throws off its κ at the end of a sentence, and the other employs in that case the fuller form in ξ.

¹ Metrical motives induce modern critics to place this ν also at the end of most kinds of verses, though the following verse begins with a consonant.

§ 27.—Of the Interchange of the Vowels.

1. Vowels are mutable in Greek as in other languages, without being subject to any steady law. The change is made through either inflection or derivation; as, *τρέπω*, *I turn*, *ἔτραπον*, *I turned*, *τρόπος*, *a turn, mode*.

2. This mutability comprises also the shortening and lengthening of a vowel, commonly attended with some other change. Thus when *ε* and *ο* are lengthened for some reason or other, they are seldom converted into *η* and *ω*, but *ε* commonly becomes *ει*, and *ο* *ου*. Compare *Obs.* 1. § 25, 4. § 41, 4. and § 46, 2.

3. These changes constitute another principal peculiarity of the dialects, which are reviewed in the following *Observations*:—

1. The Ionic dialect in particular lengthens the *ε* and *ο* of other dialects in this manner, but chiefly only when there is a semi-vowel following; as, *ξείνος*, *εἵνεκα*, *ὑπερ*, for *ξένος*, *strange*, *ἔνεκα*, *on account of*, *ὑπέρ*, *over*; *νοῦσος*, *οὐνομα*, *πουλὺς*, *κόρη*, for *νόσος*, *disease*, *ὄνομα*, *name*, *πολύς*, *much*, *κόρη*, *girl*, or when there is another vowel following, as *λείων* for *λίων*, *σπίος*, *cave*, *χρῦσειος*, *golden*, for *-εος*, of which licences poets, and especially the Epics, also avail themselves. But this, as we observed about reduplication, (§ 21. *Obs.* 1.) is not done arbitrarily; no one, for instance, ever allowed himself this licence with *πόλις*, *ὄνος*, *μένος*, *περί*, &c.

2. When *ᾱ* and *ο* before a vowel are lengthened in the Ionic dialect, they become *αι* and *οι*, as *ἀετὸς*, *eagle*, *ἄει*, *always*, *Ἰονίαι αἰετὸς*, *αιεὶ*, *πῶα*, *grass*, *Ἰονίαι ποίη*.

3. In other instances the Dorians, Ionians, and poets do the reverse: they say, for example, *ἔδειξε* for *ἔδειξε*, (from *δείκνυμι*), *μέζων*, *κρέσσω*, *χερὸς*, (gen. of *χείρ*), for *μείζων*, &c.: the ancient language has *βόλεισθε* instead of *βοῦλεισθε* (see § 4. *Obs.* 3.) and instead of the accus. in *οὐς* the Dorians have *ος*. (See the second *Dedension*.)

4. Instead of *ο* and *ου* the Doric and Ionic dialect frequently has *ω*, and before an *σ* even *οι* for *ου*, as *κῶρος* for *κόρος*, or *κοῦρος*, *boy*, *δῶλος* for *δοῦλος*, *slave*, *ὦν*, (also Ionic,) for *οῦν*, *Μῶσα* and *Μοῖσα* for *Μοῦσα*, *ἀκούω* for *ἀκούσω* (from *ἀκούω*).

5. The *η* mostly proceeded from *α*, which prevailed in the ancient language, and continued the characteristic sound of the Dorians, who generally employ the long *α* for *η*, as *ἡμέρα* for *ἡμέρα*, *φάμα* for *φήμη*, *σᾶναι* for *σῆναι*: and this likewise takes place in the solemn poetry of the choruses. (See § 1, 2, and 13.)

6. But when the Ionians (in a few solitary instances) change the *η* into *α*, the *α* is short, as in *ἀρᾶνῖα* for *ἀρηρῖα*, *τεθᾶλνῖα*, &c.: hence the *α* must not be pronounced long as in the Doric in such Ionic forms as *λέλασμαι*, (from *λήθω*), *μεσαμβρία* for *μεσημβρία*.

7. The Ionians else prefer the *η*, and commonly use it for the long *α*, as *ἡμέρη*, *σοφή*, for *-α*, *ἡήρ*, *ἡέρος*, for *ἄήρ*, *ἄέρος*, *ἡτηρὸς*, *θώρηξ*, for *ἱατηρὸς*, *physician*, *θώραξ*, *armour*, (gen. *θώρακος*), *πρήσσω*, *πρήγμα*, for *πράσσω*, *πράγμα*. Hence also *νηῦς*, *γρηῦς*, for *ναῦς*, *γραῦς*, and even *η* for *αι* in the dat. pl. *-ης*, *ησι*, of the first declen.

8. The Ionic dialect has the *η* instead of *ε* only in some inflections, (as *βασιλῆα*), and in the diphthong *ει*, which the Ionians frequently resolve into *ηῖ*, as *κληῖς* for *κλείς*, *ἀγγήιον* for *ἀγγεῖον*, *βασιλῆτη* for *βασιλεία*. (§ 28. *Obs.* 3.) The Dorians have, before vowels, *η* instead of *ει*, as *σαμῆον* for *σημεῖον*.

9. The Ionians are also apt to change the *α* before a liquid or vowel into *ε*, as

τίσσερες for τέσσαρες, *four*, ἔρσην for ἄρσην, *masculine*, ὕαλος for ὕαλος, *glass*, μνία for μνάα, and in the verbs in ᾰω (see § 105. *Obs.*). In other instances they have α for ε, as τράπω, τάμνω, for τρέπω, τέμνω, μέγαθος for μέγεθος.

10. It is a peculiarity of the Ionic-Attic dialect, when a long α stands before ο, to change the former into ε, and the latter into ω : αα, for instance, λᾱός, *nation*, νᾱός, *temple*, are *Attice* λεώς, νεώς, χρᾶομαι, *I use*, is *Ionice* χρέωμαι, and thus the Ionic gen. in αω is accounted for by the most ancient form in αο (see the first *Declension*)².

11. In the compounds of αὐτός, and the words θαῦμα, *wonder*, (θαυμάζω, &c.) and τραῦμα, *wound*, the Ionians change the αυ into ων, (not ωϊ,) ἐμειντόν, ἐωντόν, (see § 74, 3.) θωῦμα, τρωῦμα. The simple αὐτός is unchanged by genuine Ionic writers ; and ωῦτός is used merely for ὁ αὐτός. (See § 29. *Obs.* 6.)

12. Instances of other changes are : πάρδαλις, *Dorice* πόρδαλις,—ὄνομα, *Eolice* δονυμα,—ἰστρία, *Ionice* ἰστρίη, *hearth*.

Observations on the lengthening of Syllables in general (to § 21. and 27).

13. The mere poetical lengthening of ε and ο is commonly effected in the Ionic way, by changing them into ει and ου (*Obs.* 1). The ο is very seldom converted into ω, as δύω, Διώνυσος, for δύο, Διδόνυσος. When α, ι, υ, in common language short, are long in the ancient or poetical language, (as Ἰλίου with the middle syllable long, ἀνὴρ with the long α, and some others,) it is not apparent in writing, except sometimes through the accent, as in ἴσος for ἶσος.

14. But in the most ancient writing they had no means to denote the lengthening of a syllable, the letters ε and ο serving at the same time for η and ει, and for ω and ου, and the consonants (according to § 21. *Obs.* 1.) not being written double. The writing continued uncertain until the grammarians settled it at least for the language in common use.

15. The grammarians also introduced into the ancient poets signs to denote syllables metrically lengthened by reduplication, or long vowels and diphthongs. But the practice was never perfectly settled. Such words were frequently written in the common way, and the correct metrical pronunciation was left to the learned reader³. There are many traces of this in the poetical works handed down to us : as ὀδὴ, (*Il.* α. 342. χ. 5.) with a long syllable in the middle, and διμοιράτο, (*Od.* ξ. 434.) where the μ ought to be sounded double, and to be written double, as in ἔμμαθεν. And when we find in *Homer* the first syllable of Ἀπόλλωνος, ἀπονέσθαι, συνεχέας, δφικ, employed as a long one, it may be doubted whether this was done by lengthening the vowel, or doubling the consonant.

16. In modern times it has frequently been proposed to restore the ancient custom so far as not to double the consonants ; which proposal has indeed been partly adopted, but in a very wavering and uncertain way. Beginners ought to be informed of this circumstance, that they may not be misled on finding sometimes ἀπολλήγειν, and sometimes ἀπολήγειν with the same quantity, and seeing in the same editions the reduplication observed in some words, and not in others.

But there is also frequently a double consonant close to a long vowel ; as μάλλον, ἥσων, ἥττων, ἔγνωσός, ὕμηττός, λεύσσω, κρείσων, κρείττων. This is likewise the case with πράσσω, (*Ion.* πρήσσω,) Παρνασσός, (*Ion.* Παρνησσός,) Κηφισός, in which the vowel must be lengthened. Several editors prefer the ancient orthography in proper names, and write ἔγνωσός, Παρνησσός, Κηφισός, &c. The proper

² This change also takes place in the adj. ἱλῆως, ων, for ἱλᾱός, ον, in the gen. νεώς for νᾱός, from ναῦς, and in several names in ᾱος, as Μενέλαος, Ἀμφιάραος, or -εως, but not in those in ᾱος, as Οἰνόμαος.

³ The same was done in the opposite case, when long vowels were to be shortened. See § 7, 16, and *Obs.* 16.

names of places in -ούσσα come from -έσσα: Σκοτούσσα, Πιθηκούσσαι, Ἀργινοῦσσαι, &c. But Συράκουσαι -ούσιος, with Συρακόσιος short, were already in use among the ancients. (See Buttmann's *Complete Greek Grammar*, § 21. Obs. 9.)

§ 28. Contraction.

1. A vowel, before which is another vowel in the same word, is called *vocalis pura*, because it sounds *pure*, that is to say, without being introduced by a consonant; and especially the end-syllables beginning with a vowel, as α, ος, ω, &c., are called *pure*, when they are preceded by another vowel, as in σοφία, διπλός, φιλέω.

2. The characteristic difference between the Ionic and Attic dialect is, that the former is in most instances fond of the meeting of vowels, and the latter mostly avoids it. (See, however, Obs. 1. and 5.)

3. The usual remedies are—

1.) the *elision*, when one vowel is rejected, and the other remains unchanged. This is chiefly done when single words meet together, and in compound words; see § 30 and 120.

2.) the *contraction*, when several vowels are combined together in a long syllable. This is done conformably to the following main principles:—

a. Two vowels form a *diphthong* of themselves; thus arises ει and οι from εῖ and οῖ, as τείχει τείχει, αἰδοῖ αἰδοῖ (§ 49).

The other *proper diphthongs* are generally not formed in this manner, but the *improper* always,

α, η, ω, from αῖ, ηῖ, ωῖ, as γήραι γήρα, (§ 54.) Θρήῖσσα Θρηῖσσα, λῳῖστος λῳῖστος (§ 68).

b. Two vowels are converted into a long kindred sound; and we generally find

η from εα—τείχεα τείχη, κέαρ κῆρ, (*heart*),

ει from εε—ποίεε ποιεῖ, ῥέεθρον ῥεῖθρον (*stream*),

ω from { αο—and αου—τιμάομεν τιμῶμεν,

τιμάου τιμῶ,

οα—and οη—αἰδόα αἰδῶ,

μισθόητε μισθῶτε,

οο——πλόςος πλοῦς,

μισθόομεν μισθοῦμεν,

ου from { οε——ἐμίσθοε ἐμίσθου,

εο——τείχεος τείχους,

ποιέομεν ποιоῦμεν.

- c. The doubtful vowels (*a*, *i*, *u*), absorb, when short, the following vowel, and thus become long; as,

ἄεθλος, *contest*, (short *a*, Ion.) ἄθλος, (Att.) τίμαε τίμα.

Χίος Χίος, (*native of Χίος*), Ἴφιν Ἴφιν (dat.).

ἰχθύες and *ας*, (short *u*), ἰχθῦς (from the sing. ἰχθύς).

- d. A long syllable absorbs a vowel without any other change: this occurs especially with

a, *ε*, *ο*,

before and after every kindred long syllable, and before the *ω*, as, for instance,

φιλέω φιλῶ, τιμῆεντος τιμῆντος,

τιμάω τιμῶ, Ποσειδάων (long *a*) Ποσειδῶν,

λᾶας λᾶς, (*stone*), μισθόουσι μισθοῦσι,

πλόοι πλοῖ.

4. Whenever any diphthong, the improper included, formed with an *i*, is to undergo a contraction with a preceding vowel, the two first vowels are treated according to the laws above stated, and the *i* either becomes an *iota subscriptum*, as in

τύπτ-εαι τύπτ-η (*Obs.* II. to § 103).

αἰί-δω αἰ-δω, αἰοί-δῃ αἰ-δῃ,

τιμ-αίει and τιμ-άη τιμ-ᾷ,

or it is thrown out, if the *iota subscriptum* be not admissible, as in

μισθ-όειν μισθ-οῦν, Ὀπ-όεις Ὀπ-οῦς (§ 41. *Obs.* 5).

Obs. 1. These principles apply only to the regular and analogical contraction. Several exceptions and peculiarities will be found below in the *Declensions* and *Conjugations*; and with regard to the *crasis* or contraction of two words, see the following §. But the Attic writers have not the contraction in every instance in which it might take place conformably to the above laws, as may be seen further on, and by attentive reading.

Obs. 2. The Ionians, on the contrary, as has already been observed above, commonly neglect the contraction, and frequently resolve a long syllable into its individual parts, though long ago disused by the other Greek tribes; as, for instance, the second pers. sing. of the pres. indic. in the pass. voice *τύπτεαι* instead of *τύπτῃ*, even *φιλέει*, *ἐπαινέει*, &c., instead of *φιλέῃ*, which commonly is again contracted into *φιλεῖ*: *Attice* *τύπτει*, *φιλεῖ*, according to *Obs.* 3. to § 103. The Doric dialect has also many resolved forms in common with the Ionic.

Obs. 3. It is likewise owing to this propensity of the Ionians that we so frequently find in the Epic poets diphthongs separated in some words, as *παῖς* for *παῖς*, *δίω*, *εὐτροχος*, and *ἀγγήιον* for *ἀγγεῖον*, &c.; vowels extended, as *φάανθεν*, *κρήνηνον*, for *φάνθεν*, *κρήνον*, and the Ionic introduction of an *ε*, as *ἦε* for *ἦ*, *ἥελιος* for *ἥλιος*, *εἰκοσι* for *εἰκοσι*, *ἀδελφεός*, *τουτίου*, &c.¹

¹ The student ought, however, to remember that grammarians speak of these separations and introductions in constant reference to the common form; but this common form itself may be a contracted form, derived from such a separation. This may be proved in some instances, as in *εῦ* for *εῦ*, from *εὐς*, since there is no word *εῦς*: separations, besides, occur only in a very limited number of forms.

Obs. 4. Sometimes the Ionians favour the meeting of vowels by throwing out a consonant, as *τίρας* for *τίρατος* (see § 49). Compare also *τύπτται*, &c. in *Obs. 3* to § 103.

Obs. 5. There are, however, instances where the Ionic dialect has the contraction, and the Attic has it not; as *ἱρός* with a long *ι*, *Ion.* for *ἱερός*. The Ionians have also, in common with the Dorians, a peculiar contraction of *εο* into *ευ*, as *πλεῦνες* for *πλίονες*, *ποι-εύμενος* from *-εόμενος*, for which we commonly have *-ούμενος*. But the Ionic dialect in the ancient Epic poets makes a much more frequent use of the contraction than the later Ionian prose-writers.

Obs. 6. The ancients frequently expressed all the vowels in writing, and left the contraction to the speaker, which is called *synizesis* (*συνιζήσις*) or *συναλοιφή*. This custom has been retained in many instances in the works of the ancient poets, especially the Epics, *ex. gr.* *Il.* λ. 282. *Ἄφρεον δὲ στήθια*, where the terminations *φρεον* and *θια* must be pronounced as one syllable, *Ἄφρευν δὲ στήθη*: β. 490. *χάλκεον δέ μοι ἦτορ ἐνείη* (pronounce *χαλκοῦν*). In the Attics we have frequently in this way *θεός*, *θεόν*, which else never occurs as a contraction, and some proper names, as *Νεοπτόλεμος*. See about a synizesis between two words, § 29, the last *Obs.*

Obs. 7. That kind of contraction stated under d. (*φιλίω*, *φιλῶ*, and such like) might be considered as an *elision*, (viz. the dropping of the *ε*), but it is more correct to give that name only to those cases in which one vowel is merely thrown off without intending a mixed sound. This (excepting such compounds as *ἐπάγω* for *ἐπι-άγω*) occurs in the middle of words chiefly only in some Ionic abbreviations, as *φοβέο* for *φοβέιο* (see § 105. *Obs. 7*). But in the first-mentioned instances the language evidently intended a mixed sound,—as is shown by the analogy of the other cases, and the circumflex where it takes place, (see Text 6.)—and the already existing one long vowel was retained for that purpose.

Accent and Quantity.

5. When neither of the two syllables, which are to be contracted, is accented, the mixed sound generally is also not accented; as *περίπλοος*, *ἐτίμαον*, contr. *περίπλους*, *ἐτίμων*.

Obs. 8. Exceptions to this general rule are rare and anomalous; for instance, the contraction of *χρύσιος* into *χρυσούς*, &c. Compare § 60, 6.

6. But if one of the two original syllables has the accent, the mixed sound also takes this accent, which, if it be the penultimate or antepen. syllable, is regulated by the general rule (§ 10 and 11). If it be on the last syllable, it takes the circumflex, (*νόος νοῦς*, *φιλέω φιλῶ*, &c.) unless the original form had the acute accent on the last syllable, which, however, is seldom the case, and then the acute accent is retained, as *ἐάν*—*ἦν*, *ἔσταος*—*ἐστῶς*, *δαῖς*—*δαῖς*.

Obs. 9. Both are grounded on the theory stated in § 9, *Obs. 1*; and exceptions in either instance are rare (see, for instance, the accus. in *ὦ*, § 49).

Obs. 10. In some few contractions the accent is transposed; *ἄργος*—*ἀργός*, (§ 121. *Obs. 6*.) *δελίατος*—*δέλητος*, &c. (§ 41. *Obs. 7*.) See also the other cases of *περίπλους*, &c. § 36. *Obs.*

Obs. 11. Though every mixed sound is essentially long, yet the pronunciation in some declensions, which have a contracted *α* or *ι*, has again obscured this sound, so

that it is sometimes short. This, is the case with the neuter pl. in *a*, as τὰ γέρα, (see § 54. *Obs.*) and a few datives, as Κλείοβι from Κλείοβις, ιος, (in *Herod.*) to which must be added δαί (i) and a few similar Epic forms (see § 56. *Obs.* 5). But some of these instances at least may also be considered as elisions of the first vowel, as may be seen in the *Obs.* to § 53.

§ 29.—*Hiatus—Crisis.*

1. When of two words immediately following each other, the first ends with a vowel, and the second begins with a vowel, the *spiritus*, which is heard between them, be it the *asper* or the *lenis*, produces an effect called a *hiatus*, still more disagreeable to the ear of the Greeks, and especially the Athenians, than the accumulation of vowels in the middle of a word.

The *hiatus* was not much tolerated in poetry, and in Attic poetry hardly ever. But even in prose, (excepting the Ionic,) its frequent recurrence was not liked.

Obs. 1. The Attic verse allowed the hiatus only after the interrogative τί, after the particles ὅτι and περί, and in the expressions οὐδὲ εἰς, μὴδὲ εἰς, (§ 70, 1.) εὖ οἶδα, &c. &c.

2. The natural remedy against the *hiatus* is the coalition of two syllables into one¹; which is of two kinds: 1) when one of the vowels is entirely removed, it is an elision by an apostrophus, § 30; 2) when both are blended together into one sound or syllable, it is a *crasis* (κράσις from κεράννυμι). The latter, especially in prose, applies only to a limited number of cases, which will be stated in the *Obs.* to this §.

Obs. 2. With regard to the *crasis*, there are, first, three circumstances to be noticed:—

a.) Every *crasis* renders the syllable long (§ 7, 7): this distinguishes several of its instances from the *elision* through the apostrophus, *ex. gr.* τᾶληθις, κᾶρετή (for τὸ ἄλ., καὶ ἄρ. with a short *a*). Hence such as τάνδρως must be lengthened in pronunciation, and τᾶλλα (for τὰ ἄλλα) must be marked with the circumflex, which some grammarians will not allow, though they accent τᾶλλα. But other cases, like ταὐτὸ, ταὐρὰ, (for τὸ αὐτὸ, τὰ αὐρὰ,) must be treated in the same way for the sake of uniformity. (Compare § 28. *Obs.* 7.)

b.) The *iota subscriptum* takes place only when the *i* is the last of the vowels which are to be contracted; therefore it is used in κᾷτα from καὶ εἶτα, but not in κᾶν from καὶ ἄν.²

c.) There is commonly a ' over the *crasis*, which sign is called a *coronis* (κορωνίς).

Obs. 3. The *crasis* is most used with the article: as

οὐκ, οὐπι, for ὁ ἐκ, ὁ ἐπι,

τοῦναντίον, τοῦπος, for τὸ ἐναντίον, τὸ ἔπος,

τοῦνομα, for τὸ ὄνομα,

¹ That the *ν ἐφεκυστικὸν* cannot be considered as a remedy against the *hiatus*, may be seen § 26. *Obs.* 2.

² This rule, through a needless striving for distinctness, is frequently deviated from, and the writing of κᾶν, κᾶπειτα, and such like, adopted.

τάμα, τάπι, for τὰ ἱμά, τὰ ἐπι,
 τάγαθὰ, τάλλα, for τὰ ἀγαθὰ, τὰ ἄλλα, } with a long α; see the preceding Obs. a.
 τάλθηθις, τὰδικον, for τὸ ἀλ. ἀδ.

ὥπαιτῶν, ὠνήρ, for ὁ ἀπαιτῶν, ὁ ἀνήρ²,

with which the less frequent *crasis* of the *artio. postpositiv.* or pronoun relative neuter agrees: as

ἄδοξε for ἃ ἔδοξε, ἄν for ἃ ἄν, &c.

Obs. 4. A *crasis* is not easily recognised, when diphthongs are absorbed: as

οὔμοι, for οἱ ἐμοί,

ὠπαντῶντες or ἀπαντῶντες for οἱ ἀπαντῶντες,

τάνδρως, τάνδρι, for τοῦ ἀνδρὸς, τῷ ἀνδρὶ, (see Obs. 2. a.)

ταυτοῦ, ταυτῷ (§ 74.) ἀπὸ ταυτομάτου,

τάτων for τὸ αἴτιον, and such like;

or when θ is used on account of the *spir. aspr.* (§ 17. Obs. 2.) as for instance,

θουμάτιον, pl. θουμάτια, for τὸ ἱμ., τὰ ἱμ.

θηματίου, for τοῦ ἡμετίου.

Obs. 5. The vowels of the article are generally contracted into *ā* with ἔτερος, which comes from the ancient Doric form ἄτερος, (short α,) for ἔτερος: thus,

ἄτερος, ἄτεροι, for ὁ ἔτερος, οἱ ἔτεροι,

θατίου, θατίου, θάτερα, for τοῦ, τῷ, τὰ ἐτ.

Obs. 6. The *crasis* is even known to the Ionic dialect, but this always contracts *oa* into *ω*, as τῷγαλμα. τῶληθις, τῷπὸ τούτου, for τὸ ἀπὸ τούτου, and at the same time alters the *spir. asper* into the *lenis*, as

ᾠριστος, for ὁ ἀριστος, ὦλλοι, for οἱ ἄλλοι.

The same with ὠνός, τῷνός, for ὁ αὐτός, τὸ αὐτό (ταυτό).

Obs. 7. Καὶ also frequently makes a *crasis*, *ex. gr.*

κάν for καὶ ἐν,—εάν for καὶ ἄν and καὶ ἐάν.

κᾷπειτα, κἀκείνος, κἀγώ, for καὶ ἐπειτα, &c. (see Obs. 2. b.)

κᾷτα, for καὶ εἴτα,

κᾷρετή, κῖσος, for καὶ ἀρετή, καὶ ἴσος,

κῷνος, κῷκία for καὶ οἶνος, οἰκία,

χᾷτερος, for καὶ ἕτερος—χῷ, for καὶ ὁ—

Other long syllables remain unchanged:

κεί, κοῦ, κεῦ, for καὶ εἰ, οὐ, εὔ: κείχον, for καὶ εἰχον.

The Ionians and Dorians use *η* for *ā*: as κῆν, κῆπειτα.

Obs. 8. The particles τοί, μέντοι, ἤτοι, make likewise a long α with the particles ἄν and ἄρα, and should therefore be written as *crases*, τάν, τᾶρα, μεντάν: but we commonly find τ' ἄν, τ' ἄρα or τ' ἄρα, &c., in which case τοί must not be confounded with τέ.

Obs. 9. Of many other *crases*, which we leave to the observation of the student, we only notice

ἐγῷμαι, ἐγῷδα, for ἐγὼ οἶμαι, οἶδα.

μοῦσιν, μοῦδωκεν, &c. for μοί ἐστιν, ἔδωκεν,

προῦργου, προῦλίγου, for πρὸ ἔργου, ὀλίγου.

Obs. 10. We must also consider as *crases* all instances in which the first vowel of a word is only absorbed by the preceding long syllable: as

οὔνεκα, for οὗ ἔνεκα,

ὀθούνεκα, for ὅτου ἔνεκα, (compare Obs. 4.)

² It is unquestionable, that, at least in the most obvious instances, as ἀνήρ, ἄνθρωπος, ἀδελφός, the only usual contraction of the Attic dialect is that of ὁ with α into a long ᾱ, as ἀνήρ, (pronounce *hānēr*,) and wherever we find merely ἀνήρ, and the meaning requires the article, it ought to be ἀνήρ, and is mostly written thus in all new editions.

still often erroneously written $\delta\theta'$ οὐνεκα,

ὠνθρωπε, ὠνερ, ὠναξ, for ὦ ἄνθρωπε, ἄνερ, ἄναξ.

For distinctness most of these words are, however, noted as *elisions* with the apostrophus : as

ὦ γαθὲ (δαγαθὲ)—τῇ ῥημίᾳ (ἐρημίᾳ)
 ποῦ στιν (ἔστιν)—ἐγὼ 'ν τοῖς (ἐν).

Other grammarians therefore distinguish not only these cases from the elision (§ 30.) but also from the *crasis* by the name of *aphæresis*, ἀφαίρεσις; the cutting off of the first vowel in the second word ⁴.

Obs. 11. Many other contractions were never noted in writing, but left to pronunciation, as a *synizesis*, (compare § 28. *Obs.*) which, however, is not easily ascertained; *ex. gr.* ἐπεὶ οὐ as an *iambus*, (Soph. *Philoct.* 446.) μὴ οὐ in Attic poetry always as one syllable. And in Homer ἡ εἰσόκεν as a *dactylus*, (*Il.* ε. 446.)—ἀσβέ- | στῷ, οὐδ' vi- | δν, *Il.* ρ. 89.

§ 30. Of the Apostrophus.

1. In the Greek, as in other languages, a *short vowel* at the end of a word before another vowel is thrown out by *elision*, and the apostrophus ' is placed as a mark or sign over the empty space; for instance,

ἐπ' ἐμοῦ for ἐπὶ ἐμοῦ :

and if the subsequent word has the *spir. asper*, the eventually preceding *tenuis* (according to § 17, 3.) is aspirated; as

ἀφ' οὔ, for ἀπὸ οὔ.

2. In prose, some words of frequent recurrence most commonly are attended with an *elision*, especially ἀλλὰ, ἄρα and ἄρα, ἀνὰ, διὰ, κατὰ, μετὰ, παρὰ, ἀπὸ, ὑπὸ, ἀμφὶ, ἀντὶ, ἐπὶ, δέ, τέ, γέ: or frequent combinations, as νῆ Δία, (νῆ Δί,) πάντ' ἄν, (for πάντα ἄν,) and such like. The *elision* occurs less frequently in other words, and most seldom in Ionic prose. Poets, on the contrary, avail themselves of this licence with almost all short vowels; only the short υ, the monosyllables in α, ι, ο, (excepting the Epic ρὰ,) and the prep. περὶ never admit the elision.

Obs. 1. If the rejected vowel had the accent, this accent is always dropped in prepositions and conjunctions; as ἀπ' from ἀπὸ, ἀλλ' from ἀλλὰ, οὐδ' from οὐδέ. In all other words the accent is always thrown on the preceding syllable, and constantly as an acute accent: for instance,

(κακὰ) κάκ' ἔπη, (δεῖνὰ, δεῖν') ἐπαθον, (φημί) φήμ' ἐγὼ,
 (τάγαθὰ) τἀγαθ' αὖξεται, (ἐπτά) ἔπτ' ἔσαν.

Obs. 2. To determine when the elision is used in prose, and when not, is attended with great difficulty, because even δέ, ἀπὸ, and such like, are often found without

⁴ That there really is a *crasis* in these instances, just as φιλέω, φιλῶ, is a real contraction, is proved by the analogy of many known *crases* like ἄδοξε, τἀπὶ, θητέρα, (τῇ ἐτέρῃ,) and by the fact that such an elision never takes place after a short vowel. To write a *crasis* distinctly is often attended with some difficulty, especially when the absorbed syllable had the accent, which in that case is frequently marked over the empty space; as εἰ μὴ ῥοιμι (ἐχοιμι). Such instances, and those stated above, must be considered as if they were written μῆχοιμι, τῆρημίᾳ, &c.

an apostrophus. This difficulty is increased by its being proved that the ancients frequently did actually write down the vowel, which is to be dropped in speaking.

Obs. 3. In the Attic dialect the dat. sing. in *ι* and the particle *ὅτι* never undergo an *elision*, and in Epic poetry chiefly only when there is no possibility of confounding them with the usually apostrophed accus. in *α* and the particle *ὅτε*, as *ἐν δαίρ'—, ἀστέρ' ὀπωρινῷ, —γιγνώσκων, ὅτ' ἀναλκις*.

Obs. 4. Third persons taking the moveable *ν* may likewise be apostrophed by poets in case of need, and the same may be done with the dat. pl. ; only the terminations *αῖσι, γοί, οῖσι*, of the first and second decl. most common in the ancient language, are then assimilated to the terminations *αις, γς, οῖς*, and hence admit of no apostrophus before a vowel. But the elision of the dat. pl. of the third decl. is avoided, because it would almost always be like another *casus*, ending in *ς*. This elision is, however, sometimes admitted by the intensive Epic form in *σσι, ας χείρεσσι, ποσσί*.

Obs. 5. Poets also apply the *elision* (though less frequently) to the diphth., but only in the passive terminations *μαι, σαι, ται, σθαι*, as *βοῦλεσθ' ἔφη, ἔρχομ' ἔχων*¹. That the datives *μοί, σοί*, were elided, is still very questionable. See Buttmann's *Complete Greek Grammar*, 1. § 30. *Obs. 6.* Whatever else is stated as long syllables, which have undergone an *elision*, especially *καί* and *οἶ*, (§ 29. *Obs. 7, 8.*) belongs to *Crasis*, and so does the seeming *elision* of *τά, τὸ*, (§ 29. *Obs. 2. α.*) and that of initial vowels (in the same §, *Obs. 10.*)

With regard to the apocope in *ἀρ, πὰρ, ἀν*, (instead of *ἀνδ*), before a consonant, see below § 117. *Obs.*

§ 31.—Of the Parts of Speech.

1. There are, strictly speaking, but *three principal parts of speech*. For every word, which names or denotes an object, is a **NOUN**; the word, by which something is predicated of an object, is called a **VERB**; and all the words, by which the speech thus formed is *particularised, connected, and animated*, are comprised under the name of **PARTICLES**.

2. But these three principal parts of speech are generally subdivided, so as to form eight parts of speech in the languages with which we are best acquainted. 1.) The **NOUN**, which is either *substantive* or *adjective*, gives 2.) the **PRONOUN**, which also includes the *article*, and 3.) the **PARTICIPLE**, which with regard to syntax is part of the verb. 4.) The **VERB** remains undivided; the *Particles* are 5.) the **ADVERB**, 6.) the **PREPOSITION**, 7.) the **CONJUNCTION**, and 8.) the **INTERJECTION**; but Greek grammarians commonly rank the latter among the adverbs.

¹ There are also instances of *elision* quoted of the inf. aor. 1. act. in *αι*, yet none where the diphthong dropping before a short vowel leaves the syllable a short one; the metre everywhere requires or allows a long syllable in that case. All such instances are, therefore, to be considered as *crases*, conformably to the rules laid down in the preceding §; but (if the syllable is not written in full as a *synizesis*) the apostrophus must be used for the sake of distinctness; in one case thus, *γεῦσ' ὑμᾶς*, for *γεῦσαι ὑμᾶς*, (long *υ*), in the other thus, *γῆμαι πῆρε* (*ἐπῆρε*).

OF THE NOUN AND ITS DECLENSIONS.

§ 32.—Of the Genders.

1. The *masc., fem. and neut.* GENDERS of the noun are mostly shown by the *terminations*, and will be noticed in each decl. They are indicated in the grammar by the *article* *ὁ, (he,) ἡ, (she,) τὸ (it)*¹. See its declension, § 75.

2. Personal denominations (*man, woman, god, goddess, &c.*) always agree with the natural sex, be the termination what it may: for instance, *ἡ θυγάτηρ, daughter, ἡ νύς, the daughter-in-law*. The *diminutives* in *ον* are, however, excepted, being always of the neuter gender; as *τὸ γύναιον, little woman, from γυνή, woman, τὸ μεράκιον, little youth, from μεῖραξ, youth*.

Obs. 1. In the class of diminutives must also be ranked *τὸ τέκνον*, or *τὸ τέκος, child*, and the pl. *τὰ παιδικά*, used instead of the sing. to denote *darling*. All words, however, which are not in immediate contact with such personal neuters, are always construed in reference to the real sex and number. *Homer* even says *τέκνον φίλε*. The word *τὸ ἀνδράποδον, slave*, is scarcely to be mentioned here, because this denomination denotes the slave as a thing, and not as a person.

Obs. 2. Hence every personal denomination, common to both sexes, is also *generis communis*, in grammar: for instance, instead of *ὁ ἄνθρωπος, (hic homo,)* a woman is called *ἡ ἄνθρωπος (hæc fœmina)*. It is the same with *ὁ and ἡ θεός, god and goddess, ὁ and ἡ τροφός, tutor and nurse, ὁ and ἡ φύλαξ, male and female keeper or guard, &c.*, though several of these words have also their own peculiar feminine appellations, as *ἡ θεά, goddess*, which are not so readily used by Attic writers.

Obs. 3. Several names of animals are likewise *generis communis*, as, for instance, *ὁ and ἡ βοῦς, (ox, cow,) ὁ and ἡ ἵππος (horse)*. With regard to most animals, one and the same gender serves for both sexes; and this gender, when it is *masc. or fem.*, is called *genus epicœnum* (as, for instance, *ὁ λύκος, wolf; ἡ ἀλώπηξ, fox*). But even in those, which are *generis communis*, one of the two genders applies to the species; as *ὁ ἵππος* is a horse in general and in an indefinite way, but *αἱ αἰγες* applies to the whole species. The *fem.* is mostly preferred; thus *αἱ βόες* (but only in the pl.) most commonly denotes *horned cattle in general*. "*Ἄρκτος, bear, and κάμηλος, camel*, when the sex is of no particular importance, are always employed as of the *fem.* gender, (*ἡ ἄρκτος, ἡ κάμηλος*), even in speaking of the male; and this is also frequently the case with *ἐλαφος, stag, and κύων, dog*. The *fem. ἡ ἵππος* signifies likewise *horse, cavalry*.

3. Of the masculine gender are (as in Latin)—
the names of *nations*:

οἱ Σκύθιοι, οἱ Γαλάται, &c.

the names of *rivers* (according to *ὁ ποταμός, river*):

ὁ Θερμώδων, ὁ Πήνιος, &c.

the names of *months*, (according to *ὁ μῆν, month*;) without exception those ending in *ών*: as

ὁ Γαμηλιών, &c.

¹ See the reason in the Note to § 75.

the names of *winds* (according to ὁ ἄνεμος, wind): as

ὁ ζέφυρος, ὁ βορρᾶς.

4. Of the feminine gender are, the names of *trees*, as ἡ φηγός, *beech-tree*, ἡ πίτυς, *pine*; and of *towns, countries, and islands*, as ἡ Κόρινθος, ἡ Αἴγυπτος, *Egypt* (but ὁ Αἴγυπτος, the Nile); ἡ Λακεδαίμων, ἡ Λέσβος, &c.

Obs. 4. Exceptions to this rule are (and therefore remain masculine)—

- 1.) The names of some trees, as ὁ ἱμνέυς, wild fig-tree; ὁ φοῖνιξ, palm-tree, ὁ, ἡ κέρασος, cherry-tree, ὁ, ἡ κότινος, wild olive-tree, ὁ, ἡ πάπυρος.
- 2.) The plurals of the names of towns ending in οἱ, as οἱ Φίλιπποι, and those in εὗς throughout, as Φανοεῖς; of those in ος, the word Ὀρχομενός is constantly masc. Πύλος, Ἐπίδαυρος, Ἀλιάρτος, Ὀρχηστός, are commonly so; most of those in ους, *gen.* ουντος; in ας, *gen.* αντος; as ὁ Σελινοῦς, ὁ Τάρας; but those in ὦν are commonly of the *fem.* gender, as ἡ Βαβυλῶν, ὁ, ἡ, Συκυνών. Neuter remain, without exception, the names of towns ending in ον and ος (*gen.* ους), as τὸ Δουλίχιον, τὸ Ἄργος.

§ 33.—Declension.

1. The Greek declension has the five known *cases* of other languages, without any particular form for the *Latin ablative*, which is supplied partly by the *gen.* and partly by the *dat.*

2. There is an additional *number* in both the Greek declensions and conjugations, viz. the *dual*, when the question is of two. Yet it is not always used; many authors do not employ it at all. It is mostly employed by the Attic writers.

3. The *dual* has only two terminations, one for the *nomin.*, *acc.* and *vocat.*; the other for the *gen.* and *dat.*

4. The Greek grammar has three declensions, which correspond to the first three Latin declensions, and the terminations of which are stated jointly in the following table:—

| <i>Sing.</i> | 1st Decl. | | 2nd Decl. | 3rd Decl. |
|--------------|-----------|---------------|---------------|---------------------|
| Nom. | η, α | ης, ας | ος, Neuter ον | — |
| Gen. | ης—ᾱς | ου | ου | ος (ως) |
| Dat. | ῃ — ᾷ | ῃ | ῃ | ῃ |
| Acc. | ην — αν | ον | ον | ᾶ or ν, Neuter like |
| Voc. | η — α | ε, Neuter ον | ε, Neuter ον | — the Nomin. |
| <i>Dual.</i> | | | | |
| N.A.V. | ᾶ | ω | ε | |
| G.D. | αιν | οιν | οιν | |
| <i>Pl.</i> | | | | |
| Nom. | αι | οι, Neuter ᾶ | εις, Neuter ᾶ | |
| Gen. | ῶν | ων | ων | |
| Dat. | αῖς | οῖς | οῖς | σιν or σι |
| Acc. | ᾶς | ους, Neuter ᾶ | ας, Neuter ᾶ | |
| Voc. | αι | οι, Neuter ᾶ | εις, Neuter ᾶ | |

See about what is called the *second Attic decl.* § 37. It is omitted here for the sake of simplicity.

5. When these terminations are *pure*, and admit the *contraction*, (§ 28,) the contracted declension takes place, as it is stated below with regard to the three declensions. The words, which admit this contraction in all *cases* and *numbers*, are called *ὀλοπαθῆ* (*completely suffering*). This is always the case with the contracted first and second decl., but properly never with the third. (See § 48. *Obs.* 2.)

6. All the terminations noted above are mere terminations of cases, and therefore make no part of the root of the words. Whatever is immediately before these terminations is the root; for instance, *τιμ* is the root of *τιμῆς*. Hence the first and second declensions differ essentially from the third, in so far as the first two decl. contain already in their nominat. a termination of case, whilst the third decl. does not so. In the first two decl., therefore, the root is apparent in the nominat.; whilst in the third decl., though it be likewise contained in the nominat., it is commonly with some alterations.

Obs. 1. The *gen. pl.* is *ων* in all the three declensions.

Obs. 2. The *dat. sing.* is *ι* in all the three declensions; in the first two it is the *iota subscriptum*.

Obs. 3. The *dat. pl.* is properly *σιν* or *σι* in all the three declensions; for *αις*, *οις*, is only an abbreviation of the ancient form *αισιν*, *οισιν*, or *αισι*, *οισι*. (§ 30. *Obs.* 4.)

Obs. 4. The *vocat.* generally is like the *nom.* Even where it has a separate form, the *nom.* is often used instead of it, especially by the Attic writers.

Obs. 5. The neuters have, as in Latin, three cases alike, (*nom.*, *acc.*, *voc.*) and their *pl.* is in *a*.

Obs. 6. The three Greek declensions are very much like the first three Latin decl.; the Greek *ος* is in Latin *us*, or (in the *gen.*) *is*; *ων* and *ων* is in Latin *um*, and the Greek *ν* in general is in Latin *m*.

Obs. 7. The *Dual* is, perhaps, only an old abbreviated form of the *pl.*, which custom afterwards confined to the number 2. This is proved by the conformity of the *pl.* *ἄμμε*, *ὑμμε*, (see § 72. *Obs.* 6, 10,) with the *dual* of the third decl. Hence we find, especially in Epic poets, unquestioned instances of the *dual* instead of the *pl.* They are, however, chiefly in verbs, (see below, § 87. *Obs.* 6,) and in participles. (Il. ε. 487. *Hymn.* in *Apoll.* 487, &c.)

7. With regard to accents, a general rule is, that the terminations of the *gen.* and *dat.*, when long and accented, always take the circumflex, but the *nomin.*, *accus.*, and *vocat.* take the acute accent. Let it only be remembered that in the third decl. the termination of the *nomin.* and *vocat. sing.* is not the termination of a case, according to § 39.

§ 34.—*First Declension.*

1. The words in *ης* and *ας* are all *masculine*, and those in *η* and *α* are *feminine*.

2. The words in *α* have in the *gen.* *ας*, and retain their *α* in all their terminations of the *sing.*, when there is a vowel before it, (*α purum*, § 28, 1,) as *σοφία*, or an *ρ*, as *ἡμέρα*. The contracted nouns also retain it, as *μῆνᾶ*, (see *Obs.* I.) also *ἀλαλᾶ*, *gen.* *ᾶς*, (*war-shout*), and some proper names: *Λήδα*, *Ἀνδρομέδα*, *Φιλομήλα*, *Γέγα*, *Διοσίμα*, which likewise have a long *α* in the *nomin.*

3. All the other words in *α* have *ης* in the *gen.*, *ῃ* in the *dat.* but they resume their *α* in the *acc.* and *voc.* (See *Μοῦσα*.)

4. The four terminations agree in the *pl.* and *dual.* See the following examples, in which the changes, which the accent undergoes according to the general rules, have been attended to.

| <i>Sing.</i> | ῆ, (<i>honor</i>), | ῆ, (<i>wisdom</i>), | ῆ, (<i>Muse</i>), | ὄ, (<i>citizen</i>), | ὄ, (<i>young man</i>), |
|--------------|----------------------|-----------------------|---------------------|------------------------|--------------------------|
| Nom. | τιμὴ | σοφία | Μοῦσα | πολίτης | νεανίας |
| Gen. | τιμῆς | σοφίας | Μούσης | πολίτου | νεανίου |
| Dat. | τιμῇ | σοφίᾳ | Μούσῃ | πολίτῃ | νεανίᾳ |
| Acc. | τιμὴν | σοφίαν | Μοῦσαν | πολίτην | νεανίαν |
| Voc. | τιμὴ | σοφία | Μοῦσα | πολίτα | νεανία |
| <i>Dual.</i> | | | | | |
| N.A.V. | τιμὰ | σοφία | Μούσα | πολίτα | νεανία |
| G.D. | τιμαῖν | σοφίαιν | Μούσαιν | πολίταιν | νεανίαιν |
| <i>Plur.</i> | | | | | |
| Nom. | τιμαὶ | σοφαί | Μοῦσαι | πολίται | νεανίαι |
| Gen. | τιμῶν | σοφιῶν | Μουσῶν | πολιτῶν | νεανιῶν |
| Dat. | τιμαῖς | σοφίαις | Μούσαις | πολίταις | νεανίαις |
| Acc. | τιμὰς | σοφίας | Μούσας | πολίτας | νεανίας |
| Voc. | τιμαὶ | σοφαί | Μοῦσαι | πολίται | νεανία |

| <i>Sing.</i> | ῆ, (<i>right</i>), | ῆ, (<i>opinion</i>), | ῆ, (<i>trident</i>), | ῆ, (<i>knife</i>), | ὄ, (<i>Atrides</i>), |
|--------------|----------------------|------------------------|------------------------|----------------------|------------------------|
| Nom. | δίκη | γνώμη | τρίαινα | μάχαιρα | Ἀτρείδης |
| Gen. | δίκης | γνώμης | τρίαίνης | μαχαίρας | Ἀτρείδου |
| Dat. | δίκη | γνώμῃ | τρίαίνῃ | μαχαίρᾳ | Ἀτρείδῃ |
| Acc. | δίκην | γνώμην | τρίαίναν | μάχαιραν | Ἀτρείδην |
| Voc. | δίκη | γνώμη | τρίαίνα | μάχαιρα | Ἀτρείδη |
| <i>Dual.</i> | | | | | |
| N.A.V. | δίκα | γνώμα | τρίαίνα | μαχαίρα | Ἀτρείδα |
| G.D. | δίκαιν | γνώμαιν | τρίαίναιν | μαχαίραιν | Ἀτρείδαιν |
| <i>Plur.</i> | | | | | |
| Nom. | δίκαι | γνώμαι | τρίαίνοι | μάχαιραι | Ἀτρείδαι |
| Gen. | δικῶν | γνωμῶν | τριαίνων | μαχαίρων | Ἀτρείδων |
| Dat. | δίκαις | γνώμαις | τρίαίναις | μαχαίραις | Ἀτρείδαις |
| Acc. | δικας | γνώμας | τρίαίνας | μαχαίρας | Ἀτρείδας |
| Voc. | δίκαι | γνώμαι | τρίαίνοι | μάχαιραι | Ἀτρείδαι |

Examples for practice will be found in the *Appendix*.

5. Of the words of the *masc.* gender ending in *ης*, the *vocat.* is *a* in those ending in *της*, and in several compound verbal nouns, which simply add *ης* to the consonant of the verb, as *γεωμέτρης*, *μυροπώλης*, *παιδοτρίβης*, and also in the national names, *Πέρσης*, *Σκύθης*. The others, which are the least in number by far, have *η* in the *vocat.*, especially patronymics in *δης*. (See above *Ἀτρείδης*.)

OBSERVATIONS.

I. The contracted nouns of this declension are all *δοπαθῆ* (§ 33, 5). They all contract the *nomin.* into one of the usual terminations *ᾱ*, *ῆ*, *ᾱς*, and *ῆς*, and are then declined regularly; only those contracted into *ᾱ*, being originally *pure*, retain this vowel unchanged, and those in *ᾱς* take the Doric gen. in *ᾱ*. (*Obs.* IV. 4.) They are all known by the circumflex on the end-syllable. The resolved form is generally disused, or has maintained itself in the Ionic dialect with some alteration, as for instance,

1.) *μνάα*—*μνᾱ*, *gen.* *μνᾱς*, *pl.* *μναῖ*, &c. (*Ion.* *μνεία*.)

2.) *λεοντία*—*λεοντῆ*, *gen.* *ῆς*, &c. *pl. nom.* *λεονταῖ*, *acc.* *λεοντᾱς*, (*Ionice* *λεοντρέη*, *λεοντρίη*,) *lion's skin*.

3.) *Ἑρμείας*—*Ἑρμῆς*, *gen.* *οὔ*, *pl.* *Ἑρμαῖ*, &c. (*Epio*, *Ἑρμείας*.)

4.) *βορέας*—also *βορῥᾱς*, *gen.* *βορῥᾱ*, &c. (The reduplication of the *ρ* is here merely an accidental peculiarity.)

It is the same with *Ἀθηνᾱ*, (originally *-ᾱα*, *Ion.* *Ἀθηναίη*,) *γῆ*, (from *ΓΑΑ*, *Ion.* *γαῖα*, rarely *γία*,) *earth*.—See about the contracted feminines of adjectives, § 60.

II. *Quantity*. 1. The *nom.* in *a*, which has *ης* in the *gen.*, is always short.

2. The *nom.* in *a*, which has *ας* in the *gen.*, is mostly long, but also short in several words. The accent is here a safe guide, as (according to § 11. 4, 5,) not only all *proparoxytona* and *properispomena*, (as *μάχαιρα*, *μοῖρα*,) have of course a short *a*, but it is an invariable rule in this decl. that all *oxytona* and *paroxytona*, which have *ας* in the *gen.*, are long in the *nom.*, as *στοά*, *χαρά*, *πέτρα*, *ἡμέρα*, *σοφία*, &c., excepting only the numeral *μία*, and the proper names *Πόρρα*, *Κίρρα*.

3. But as to accent a word correctly, the quantity of the end-syllable must be known, and as this cannot be reduced to plain rules, it will be sufficient at first to attend to the two following points:

a.) Dissyllabic words in *εια* have the final *a* long, (*χρεία*,) but the polysyllabic have the final *a* short: *ἀλήθεια*, (from *ἀληθής*,) *Μῆδεια*, *γλυκεῖα*, (fem. of *γλυκύς*,) except the abstract substantives from verbs in *εύω*, as *δουλεία* from *δουλεύω*, *βασιλεία*, (*royal authority*,) from *βασιλεύω*: but *βασιλεία*, (*queen*,) from *βασιλεύς*. See § 119. *Obs.* 6.

b.) Substantives of three and more syllables, which are *female denominations*, have the final *a* short: *ψάλτρια*, *δώτειρα*, *Ὀμπνία*, &c., and the adjective *πότνια* is short, though all other adjectives *fem.* of this kind have the final *a* long, as *κύριος*, *κυρία*, &c.

4. The *vocat. a* of the masculines in *ης* is short; of those in *ας*, long.—The final *a* of the *dual* is always long.

5. The termination *ας* is long through the whole of this decl., and the *acc. pl.* distinguishes itself thereby from the third decl., in which it is short. The Dorians alone make the *acc. pl.* of the first decl. short.

6. The *acc. sing.* in *αν* conforms itself to the quantity of the *nomin.*

III. *Accent*. 1. It is the characteristic of this decl. that the *gen. pl.* always has the accent on the end-syllable, let the word have the accent, where it may, in the

other cases : *Μοῦσα Μουσῶν, ἄκανθα ἀκανθῶν*. This is owing to this *gen.* being contracted from the ancient form in *ων*. (See *Obs.* IV. 3) Except, however, a.) the feminines of adjectives and participles, which are *barytona* in *ος*, as *ξένος, ξένη*—*ξένων, αἰτιος, αἰτία*—*αἰτίων, τυπτόμενος, η*—*τυπτομένων* : b.) the substantives *χρήστης, usurer, οἱ ἰησῖαι, monsoons, and ἀφύη, sort of fish*. By means of this anomalous accent, the words *χρήστων, ἀφύων* are distinguished from the same cases of the words *χρηστός (useful) and ἀφύης (deformed)*.

2. Substantives of this decl. retain the accent, whenever the general rules allow it, on the same syllable which has the accent in the *nomin. sing.* (as, for instance, *nomin. pl. σοφαί, τοσ. πολῖται*.) Only the *τοσ. δέσποτα* (from *δεσπότης, master*) is excepted ; for the Homeric forms, *μητρία, &c.* are accented in the same way in the *nom.* in *Obs.* IV. 2.—The feminines of the adjectives in *ος* throw the accent again, whenever the end-syllable allows it, where the masculine has it, as *ἄξιος, fem. ἄξια, pl. ἄξιοι, ἄξιαι*.

3. All accented genitives and datives (see *τιμή*) have the circumflex. See § 33, 7.

IV. *Dialects.* 1. The *Doric* has in all terminations a long *a* instead of *η* (*τιμᾶ, ᾗς, ᾗν*) : the *Ionian* commonly has *η* instead of the long *a*, (*σοφῆη, ἡς, ἡν, μάχαιρα, ἡς, ἡν, ὁ νεηνῆς, &c.*) excepting the *acc. pl.* But Epic poets retain the *a* in *θεῖα, θεᾶς, &c.*, and in some proper names in *ας, Αἰνείας*. One of their peculiarities is the *η* instead of the short *a* in *κνίσση, Σκύλλη*, commonly *κνίσσα, Σκύλλα* ; and the reverse in the Homeric vocative *νύμφᾶ* for *νύμφη*.

2. The ancient language had likewise masculines in *ᾶ*, which continued in some dialects (and consequently also in the Latin). Homer and the other Epic poets have still frequently *ἱππῶτα* in the *nomin.* instead of *ἱππότης*, and *μητρία, &c.*

3. The oldest form of the *gen. sing. masc.* is *ᾶο*, and of the *gen. pl.* of all terminations *ᾶων*. Hence we find in the Epic poets, *Ἀτρεΐδαο, Μουσᾶων, &c.*

4. The Dorians contracted these genitives into *ᾶ*, as *τοῦ Ἀτρεϊδᾶ, τῶν Μουσᾶν*, (for *Μουσῶν*), *τῶν Ἀτρειδᾶν*. This Doric *gen.* has continued in use in the *sing.* of a few words, especially of proper names ; as

Ἀννίβας, (Annibal,) *τοῦ Ἀννίβα,*
τοῦ ὀρνιθοθήρα, fowler.

5. The Ionians on the contrary made of *ᾶο—εω*, (see § 27. *Obs.* 10,) but the *ω* has no influence on the accent : *πολίτew*, (§ 11. *Obs.* 4,) and of *ᾶων—ῖων, μουσῖων*.—Hence the common language has retained this *gen. sing.* in the names of a few Ionians, as *Θάλεω, Λέσχew*, of *Λέσχης* and *Θαλής*.—When these terminations are preceded by a vowel, the *ε* may be dropped in verses ; as, for instance, *ἔϋμμελίω* from *ἔϋμμελῆς*, *Βορέω* from *Βορέης*.

6. Not only the ancient dialects, but also the Attic poets, and sometimes even the ancient Attic prose, (as in Plato,) have the old form of the *dat. pl. αἰσι, αἰσιν*, (§ 33. *Obs.* 3,) as *τιμαῖσι, Μούσαισιν, &c.* (and the same in the second decl. *οἰσι, οἰσιν*.)—The *Ionian* dialect has *ρσιν, ρσι, and ρς*. But poets vary with the shorter form *αις* and *ρς*. These Ionic forms are employed at times by the Attic dramatists.

7. The Ionic *accus. δεσπότηα, εας*, are *heteroclites*. § 56. *Obs.* 4.

§ 35.—Second Declension.

All the words in *ων* are of the *neuter* gender ; those in *ος* commonly are of the *masc.* There are, however, many feminine in *ος*, independent of the names of persons, animals, trees, and towns, stated in § 32. See below a list of them in the *Appendix*. There are, besides, several substantives of the *fem.* gender in *ος*,

which properly are adjectives, the substantive being omitted, as, ἡ διάλεκτος, *dialect*, (sc. φωνή,) ἡ διάμετρος, *diameter*, (sc. γραμμῆ,) ἡ ἄτομος, *atom*, (sc. οὐσία,) ἡ ἄνυδρος, *desert*, ἡ χέρσος, and ἡ ἡπειρος, *continent*, (sc. χώρα,) ἡ σύγκλητος, (sc. βουλή,) *senate*; and several others.

| <i>Sing.</i> | ὁ, (<i>discourse</i>), | ἡ, (<i>beech</i>), | ὁ, (<i>people</i>), | ὁ, (<i>man</i>), | τὸ, (<i>fig</i>), |
|--------------|--------------------------|----------------------|-----------------------|--------------------|---------------------|
| Nom. | λόγος | φηγὸς | δῆμος | ἄνθρωπος | σῦκον |
| Gen. | λόγου | φηγοῦ | δήμου | ἀνθρώπου | σύκου |
| Dat. | λόγῳ | φηγῷ | δήμῳ | ἀνθρώπῳ | σύκῳ |
| Acc. | λόγον | φηγὸν | δῆμον | ἄνθρωπον | σῦκον |
| Voc. | λόγε | φηγὲ | δῆμε | ἄνθρωπε | σῦκον |
| <i>Dual.</i> | | | | | |
| N.A.V. | λόγω | φηγῶ | δήμῳ | ἀνθρώπῳ | σύκῳ |
| G.D. | λόγοιν | φηγοῖν | δήμοιν | ἀνθρώποιν | σύκοιν |
| <i>Plur.</i> | | | | | |
| Nom. | λόγοι | φηγοὶ | δῆμοι | ἄνθρωποι | σῦκα |
| Gen. | λόγων | φηγῶν | δήμων | ἀνθρώπων | σύκων |
| Dat. | λόγοις | φηγοῖς | δήμοις | ἀνθρώποις | σύκοις |
| Acc. | λόγους | φηγοὺς | δήμους | ἀνθρώπους | σῦκα |
| Voc. | λόγοι | φηγοὶ | δῆμοι | ἄνθρωποι | σῦκα |

Examples for practice will be found in the *Appendix*.

1. For the *neuters* in ο like ἄλλο, ἐκεῖνο, &c. which conform entirely with this declension, see the *Pronouns*, § 74.

2. The *vocative* is sometimes like the *nomin.* partly for the sake of euphony, as in θεός, and partly without any such reason, especially in the Attic writers, as ὦ φίλος. (Aristoph. *Nub.* 1167.)

3. *Quantity* and *accent* require no particular notice; the final α is short as in Latin; the circumflex on the *gen.* and *dat.* (see φηγός) has been mentioned, § 33, 7.

4. *Dialects.* a.) In the oldest language the *gen. ou* was probably resolved into οο, whence what is called the *Thessalian gen.* in οιο in Epic and Lyric poets: λόγοιο, φηγοῖο.

b.) The *Doric dialect* has in the *gen.* ω, and in the *acc. pl.* ως, as ὁ νόμος—*gen.* τῷ νόμῳ, *acc. pl.* τὼς νόμῳς: less frequently ος in the *acc. pl.* Theocr. makes of ὁ λύκος—τὼς λύκος instead of τοὺς λύκους.

c.) The *neut. pl.* in α appears to have had the *gen.* in ἁων in the oldest language. See Hesiod, Sc. 7. Hence the *Homeric* ἱᾶων from τὰ EA, *goods, possessions*. (See the *Anom.* ἐύς.)

d.) See about the *dat. pl.* in οισι, οισιν, (λόγοισι, φηγοῖσιν,)

§ 34, *Obs.* IV. 6.—The Epic poets lengthen the *gen.* and *dat.* of the *dual* οἰν to οῦν, as, for instance, ἵππουιν.

§ 36.—*Contracted Nouns of the Second Declension.*

Several words in οος and οον, εος and εον, are generally contracted, (as ὀλοπαθῆ, § 33, 5,) according to the rules stated § 28, except that the *a* of the *neut.* gender absorbs the preceding ε or ο in the contraction, and becomes long: ὅστια ὅστᾱ, ἀπλόα ἀπλᾱ. (Compare below the adjectives in § 60.)

| | ὀ, (navigation,) | | τὸ, (bone,) | |
|------|-------------------------|---------------|----------------|-----------------|
| | <i>Sing.</i> | <i>Plur.</i> | <i>Sing.</i> | <i>Plur.</i> |
| Nom. | πλόος, πλοῦς | πλόοι, πλοῖ | ὅστέον, ὅστοῦν | ὅστια, ὅστᾱ |
| Gen. | πλόου, πλοῦ | πλόων, πλῶν | ὀστέου, ὀστοῦ | ὀστέων, ὀσῶν |
| Dat. | πλόω, πλῶ | πλόοις, πλοῖς | ὀστέω, ὀστῶ | ὀστέοις, ὀστοῖς |
| Acc. | πλόον, πλοῦν | πλόους, πλοῦς | ὀστέον, ὀστοῦν | ὀστια, ὀστᾱ |
| Voc. | πλόε, πλοῦ ¹ | πλόοι, πλοῖ | ὀστέον, ὀστοῦν | ὀστια, ὀστᾱ |

| <i>Dual.</i> | | | |
|--------------|---------------|-------------------------|--|
| N.A. | πλόω, πλῶ | ὀστέω, ὀσῶ ¹ | |
| G.D. | πλόοιν, πλοῖν | ὀστέοιν, ὀστοῖν. | |

Obs. For the compounds of the monosyllables πλοῦς, νοῦς, &c., see § 60, 5.

§ 37.—*Attic Second Declension.*

The decl. of several words in ως, (*masc.* and *fem.*) and ων, (*neuter*), is usually appended to the second decl. by the name of the *Attic second decl.* It has in all its cases an ω instead of the vowels and diphthongs of the common second decl., and an *iota subscriptum* where this declension has οι or φ. The *vocat.* is constantly like the *nomin.* Another deviation from the rule is, that the *gen. sing.* is an *oxytonon* whenever the end-syllable is accentuated; *ex. gr.* τοῦ νεῶ, contrary to § 33, 7.

| | ὀ, (temple,) | | | τὸ, (upper room,) | | |
|------|--------------|--------------|--------------|-------------------|--------------|--------------|
| | <i>Sing.</i> | <i>Dual.</i> | <i>Plur.</i> | <i>Sing.</i> | <i>Dual.</i> | <i>Plur.</i> |
| Nom. | νεῶς | νεῶ | νεῶ | ἀνώγειον | ἀνώγειω | ἀνώγειω |
| Gen. | νεῶ | νεῶν | νεῶν | ἀνώγειω | ἀνώγειων | ἀνώγειων |
| Dat. | νεῶι | | νεῶς | ἀνώγειω | | ἀνώγειως |
| Acc. | νεῶν | | νεῶς | ἀνώγειον | | ἀνώγειω |
| Voc. | νεῶς | | νεῶ | ἀνώγειον | | ἀνώγειω |

¹ This regular *vocat.* is stated here for the sake of some proper names, as Πάνθους, *vocat.* Πάνθον. The *vocat.* of δορυξόος, οὔς, is in Aristophanes with the elision of the ο, δορυξί. (Compare Note to § 60, 5.) Else the *vocat.* of a proper name is of rare occurrence.

² See Buttmann's *Complete Greek Grammar*.

Obs. 1. The expression *Attic decl.* must not be understood as if the Attics had usually declined the words in *ος* in this manner. It is rather a peculiar ancient decl. of a very limited number of words, a few of which follow likewise the common second decl., but with many variations; as *ὁ λαός*, (*people*), *ναός*,—*λαῶς*, *νεώς*, *ὁ λαγώς*, (*hare*), *Ion. ὁ λαγῶδς* and *λαγός*. Others also follow the third decl. (as *Μίνως*, *gen. Μίνω* and *Μίνωος*): others agree only in some parts now with this, and now with that decl. See about all these points § 56. *Obs. 6.* It is called the Attic decl. merely because, when there are two forms of this decl., that of which we treat here is generally peculiar to the Attics.

Obs. 2. The words of this decl. have also a peculiar

Accus. in ω,

sometimes in addition to the regular one, (as *τὸν λαγών* and *λαγῶ*), less frequently indeed in some instances, but exclusively (or nearly so) in others. This is the case with the names of towns, *Κῶς*, *Κίως*, *Τέως*, *Ἄθως*, and with *ἡ ἕως*, (*aurora*, accus. *τὴν ἕω*), which is the Attic form of the Ionic *ἡώς*, (of the contracted third decl.) The neuter (*nomin.* and *accus.*) of some adjectives is likewise in *ω*, particularly *ἀγήρως*, (*not subject to old age*), *neut. ἀγήρω*.

Obs. 3. The *gen.* in *ωο* of this decl. corresponds with the Epic *gen.* in *οιο*, as *Περεώς*, *gen. Περεῶο* (Homer).

Obs. 4. See about the anomalous accent of this decl. § 11, 8.

§ 38.—Third Declension—Gender.

1. The terminations of the words belonging to this decl. are too various to allow of any rule, and must be remembered individually. There are, however, a few which are pretty steady. See the *Obs.*

2. The final *ς*, on the whole, is more the characteristic of the *masc.* and *fem.*, and a short vowel in the end-syllable is generally the characteristic of the *neut.* gender. There are no neuters whatever in *ξ* and *ψ*.

Obs. The terminations *ων*, *gen. ωνος* and *ονος*, those in *υς* and *ξ* and *ψ*, fluctuate between the *masc.* and *fem.* gender, and are therefore the most difficult to be ranked under a strict rule. No regard is had in the exceptions to personal denominations like *ἡ μήτηρ*, *mother*, *ἡ δάμαρ*, *wife*, the gender of which is a matter of course (§ 32, 2). But where we say ‘without exception,’ there are no personal denominations of a different gender.

Of the *Masculine Gender* are

The words in *ευς*, as *ὁ ὄρευς*, *mule*, *ἀμφορεύς*, *amphora*, without exception.

The substantives which have *υρος* in the *gen.*, *ὁ τένων*, *ονος*, *tendon*, *ὁ ὀδοὺς*, *όντος*, *tooth*, *ὁ ἱμάς*, *άντος*, *leather strap*; except the names of a few towns, § 32. *Obs. 4. 2.* Those in *ηρ*, as *ζωστήρ*, except the *fem. ἡ γαστήρ*, *belly*, *ἡ κήρ*, *fate*, and with poets also *ἡ ἀήρ* and *ἡ αἰθήρ*, and the contracted neuters, which see below.

Those in *ως*, *gen. ωτος*, as *γέλως*, *laughter*, *ὁ ἔρως*, *love*.

Those in *ην*, as *ὁ μήν*, *month*, *ὁ αὐχὴν*, *neck*; except *ἡ φρήν*, *mind*, *ἡ, ὁ χήν*, *goose*.

The words *ὁ ποῦς*, *ποδός*, *foot*, *ὁ κτεῖς*, *κτενός*, *comb*.

Of the *Feminine Gender* are

The words in *ω*, as *ἡ χῶ*, without exception.

Those in *ας*, which have *αδος* in the *gen.*, as *ἡ λαμπάς*, *torch*, with the exception of a few adjectives *generis communis*, as *λογάς*, *σποράς*, § 63, 5.

Those in *ις*, as *ἡ πόλις*, *ἡ χάρις*, except the *masc.* *ὄφις*, *serpent*, *ἔχις*, *viper*, *κόρις*, *bug*, *ὄρχις*, *testicle*, *μέρις*, *a measure of liquids*, (*gen.* *εως*), *κίς*, *wood-worm*, *λίς*, *lion*, (*ιός*), *δελφίς* (*ἱνός*): and *ὁ*, *ἡ ὕβρις*, (*θος*), *ἡ*, *ὁ τίγρις*, (*ιός*), *ἡ*, *ὁ θίς*, (*ινός*), *heap*, *shore*.

Abstract substantives in *της*, (*Latin tas*), as *ἡ μικρότης*, ‘*littleness*,’ *παρτίς*, without exception; and the words *ἡ χεὶρ*, *hand*, *ἡ φθεῖρ*, *louse*, *ἡ ναῦς*, *vessel*, *ἡ ἱσθίς*, *ἦτος*, *garment*.

Of the *Neuter Gender* are

The words in *α*, *η*, *ι*, *υ*, as *τὸ σῶμα*, *body*, *κάρη*, *head*, *μέλι*, *honey*, *ἄστυ*, *city*, without exception.

Those which have a short end-syllable with *ε* and *ο*, without exception, as *τὸ τεῖχος*, *τὸ ἦτορ*, and the neuter adjectives in *ες*, *εν*, *ον*.

Those in *αρ*, as *τὸ ἦπαρ*, *τὸ νέκταρ*, with those contracted from *-εαρ* into *ηρ*, as *τὸ ἔαρ*, *ἦρ*, *spring*, *τὸ κίαρ*, *κῆρ*, *heart*, *τὸ στίαρ*, *στῆρ*, *meat*, *fat*. Only *ὁ ψάρ*, *starling*, is excepted.

The words in *ωρ*, which are not personal denominations, as *τὸ ὕδωρ*, *τὸ τέκνωρ*, &c., except *ὁ ἰχώρ*, (*gore*, *mutter*, *water of the blood*), and *ὁ ἀχώρ* (*running soreness of the head*).

Those in *ας*, *gen.* *ατος* and *αος*, as *τὸ τέρας*, *ατος*, *prodigy*, *τὸ δέπας*, *αος*, *goblet*; except *ὁ λάς*, *λάος*, *stone*, and *ὁ* or *τὸ ΚΡΑΣ*, *κρατός*, *head*.

There are no other neuters of this decl. beside *τὸ πῦρ*, *fire*, *τὸ φῶς*, *light*, *τὸ οὖς*, *ear*, *τὸ σταίς*, *dough*.

The words in *ας* are generally *masc.* when the *gen.* is *αντος*—*fem.* when it is *αδος*—and *neut.* when it is *ατος* and *αος*.

§ 39.—Inflection of the Third Declension.

1. We must distinguish in any declinable word the *root* and the *termination* of the case. The *nom. sing.* in the two first decl. has itself a particular termination; but in the third it is added only in the following cases, as,

Second decl. *λόγ-ος*, *λόγ-ου*, *λόγ-ω*,

Third decl. *θήρ*, *θηρὸς*, *θηρί*.

2. But even in the third decl. the *nomin.* seldom is an absolutely unaltered root like *θήρ*: in most instances the end-syllable of the root is changed, either by an *addition*,

gen. *βότρυ-ος*, (*root* *βοτρυ*), *nom.* *βότρυς*,

or by a *subtraction*,

gen. *σώματ-ος*, (*root* *σωματ*), *nom.* *σῶμα*,

or by a *change*,

gen. *κανόν-ος*, (*root* *κανον*), *nom.* *κανών*¹.

¹ The root of a word with regard to its *inflection* very frequently differs from its *etymological root*. To him who does not carefully attend to this, it may appear more natural, for instance, to consider *σωμ* as the root, and *α*, *ατος*, as terminations. But part of this termination, the *α* at least, belongs to the formation of the word, and not to the decl., which here is the main point. It is true that in the first two decl. the original formation of the word and its declinable *desinences* often run one into the other, (as *λόγ-ος*, *λόγ-ου*), and cannot be distinctly and methodically separated. But in the third decl., as the word *θήρ* shows, the terminations of the other cases are distinct from the root, which is the point to be alone attended to here.

Obs. To be enabled to decline a word of the third decl. correctly, it is absolutely necessary to know the *nomin.* and one of the other cases, which commonly is the *gen.* But it is far easier to trace the *nomin.* in the *gen.* than *vice versâ*; because the root, which here is of essential importance, is generally unaltered in the *gen.*, but not so in the *nomin.* On consulting a dictionary, the *gen.* ought always to be carefully remembered along with the *nomin.* We far more frequently hit, in reading, on the *gen.*, *dat.*, &c., of an unknown word; and to find this in the dictionary, we must be able to discover the *nomin.* in the *gen.*, &c. Some directions for this purpose will be given.

§ 40.

1. The most general alterations which a root undergoes in the *nomin.*¹ are

- 1.) The addition of a ς (as $\beta\acute{o}\tau\rho\nu\varsigma$, $\beta\acute{o}\tau\rho\nu\text{-}\omicron\varsigma$, $\acute{\alpha}\lambda\varsigma$, $\acute{\alpha}\lambda\text{-}\omicron\varsigma$).
- 2.) In words of the *masc.* and *fem.* the change of the ϵ and \omicron of the root into η and ω in the *nomin.* (as $\epsilon\acute{\iota}\kappa\omega\nu$, $\epsilon\acute{\iota}\kappa\acute{\omicron}\nu\text{-}\omicron\varsigma$, $\acute{\alpha}\lambda\eta\theta\eta\varsigma$, $\acute{\alpha}\lambda\eta\theta\acute{\epsilon}\text{-}\omicron\varsigma$.)

2. To apply this correctly, we must distinguish two principal cases, viz. whether there be before the termination of the *casus* either, 1. a *consonant*, or, 2. a *vowel*.

§ 41.

1. Whenever the termination of the *casus* is preceded by a *consonant*, and the *nomin.* takes the ς , it first follows of course from the general rule, that this ς coalesces with the letters γ , κ , χ , and β , π , ϕ , and becomes ξ and ψ , as

$\kappa\acute{o}\rho\alpha\xi$ $\kappa\acute{o}\rho\alpha\kappa\text{-}\omicron\varsigma$, $\delta\nu\nu\xi$ $\delta\nu\nu\chi\text{-}\omicron\varsigma$,
 $\acute{\omega}\psi$, $\acute{\omega}\pi\text{-}\omicron\varsigma$, $\chi\acute{\alpha}\lambda\nu\psi$ $\chi\acute{\alpha}\lambda\nu\beta\text{-}\omicron\varsigma$.

2. These *nomin.* in ξ and ψ never alter the ϵ and \omicron of the root, ($\phi\lambda\acute{\epsilon}\psi$, $\phi\lambda\epsilon\beta\acute{\omicron}\varsigma$, $\phi\lambda\acute{\omicron}\xi$ $\phi\lambda\omicron\gamma\acute{\omicron}\varsigma$, $\text{A}\acute{\iota}\theta\acute{\iota}\omicron\psi$ $\text{A}\acute{\iota}\theta\acute{\iota}\omicron\pi\omicron\varsigma$), excepting only $\acute{\eta}$ $\acute{\alpha}\lambda\acute{\omega}\pi\eta\xi$, $\acute{\alpha}\lambda\acute{\omega}\pi\epsilon\kappa\omicron\varsigma$.

3. But when the letter immediately before the termination is δ or τ or θ , it disappears, according to the general rule, before the ς , as

$\lambda\alpha\mu\pi\acute{\alpha}\varsigma$ $\lambda\alpha\mu\pi\acute{\alpha}\delta\omicron\varsigma$, $\Delta\omega\rho\acute{\iota}\varsigma$ $\Delta\omega\rho\acute{\iota}\delta\omicron\varsigma$, $\kappa\eta\lambda\acute{\iota}\varsigma$ $\kappa\eta\lambda\acute{\iota}\delta\omicron\varsigma$,
 $\delta\rho\nu\acute{\iota}\varsigma$ $\delta\rho\nu\acute{\iota}\theta\omicron\varsigma$, $\kappa\acute{\omicron}\rho\nu\acute{\iota}\varsigma$ $\kappa\acute{\omicron}\rho\nu\acute{\iota}\theta\omicron\varsigma$, $\acute{\eta}$ $\text{P}\acute{\alpha}\rho\nu\eta\varsigma$ $\text{P}\acute{\alpha}\rho\nu\eta\theta\omicron\varsigma$,
 $\tau\acute{\epsilon}\rho\alpha\varsigma$ $\tau\acute{\epsilon}\rho\alpha\theta\omicron\varsigma$, $\chi\acute{\alpha}\rho\acute{\iota}\varsigma$ $\chi\acute{\alpha}\rho\acute{\iota}\theta\omicron\varsigma$.

Hereto must be added, that if the letter τ is preceded by κ , κ is, after having cast off τ , changed into ξ ; $\nu\acute{\upsilon}\xi$ $\nu\kappa\tau\acute{\omicron}\varsigma$, $\acute{\alpha}\nu\alpha\xi$ $\acute{\alpha}\nu\alpha\kappa\tau\omicron\varsigma$.

4. The letters ν and $\nu\tau$ also disappear before the ς , but the

¹ With regard to all the following examples the learner must be informed that the statement $\beta\acute{o}\tau\rho\nu\varsigma$ $\beta\acute{o}\tau\rho\nu\text{-}\omicron\varsigma$, for instance, means that 'the root $\beta\omicron\tau\rho\nu$, which results from the *gen.* $\beta\acute{o}\tau\rho\nu\text{-}\omicron\varsigma$, becomes $\beta\acute{o}\tau\rho\nu\varsigma$ in the *nomin.*'

short vowel is then lengthened in the way stated § 25, 4. (with ν it is constantly the case, with ν generally,) as

γίγᾱς γίγαντος, χαρίεις χαρίεντος, ὀδοὺς ὀδόντος,
 δελφίς, (long ι,) δελφῖνος¹, Φόρκυς Φόρκυνος,
 μέλᾱς μέλᾱνος, κτεῖς κτενός².

5. But when the *nom.* does not take the ς , it is only ν or ρ , of all the consonants, which is left with the *nom.* (θῆρ θηρ-ὸς, αἰὼν αἰῶν-ος). Besides these, there are only such roots as end in τ , which frequently take no ς , in which case the τ must be cast off³, *ex. gr.*

σῶμα σώμα-ος, Ξενοφῶν Ξενοφῶν-ος.

But in all instances where the *nom.* ends in ν or ρ , the ϵ and $ο$ in the *mas.* and *fem.* are changed into η and ω :

λιμὴν λιμέν-ος, ῥήτωρ ῥήτορ-ος, γέρων γέροντος.

6. A few neuters, which have *ατος* in the *gen.*, take an ρ instead of ς in the *nom.*: as ἡπαρ ἡπαρ-ος. (Compare § 16. *Obs.* 1. f.)

7. The usual instances, where the termination of the *casus* is preceded by a consonant, are accordingly the following:

the *gen.* in { γος, κος, χος } of the *nom.* in { ξ (φλὸξ, &c.)
 { βος, πος, φος }

” ” ” δος, τος, θος of the *nom.* in ς , as λαμπὰς, λαμ-
 πάδος, &c.

but especially

ατος of the *nom.* in { α (σῶμα, ατος)
 { ας (τέρας, ατος)
 { αρ (ἡπαρ, ατος)

” ” ” νος of the *nom.* in { ν (Πὰν, Πανὸς)
 { ς (ῥίς, ῥίνος)

but especially

ενος and ονος of the *nom.* in $\eta\nu$ and $\omega\nu$,

(λιμὴν λιμένος, εἰκὼν εἰκόνης):

” ” ” ντος of the *nom.* in { ας, εις, ους, υς,
 { φὰς φάντος, θεῖς θέντος,
 { δούς δόντος, φύς φύντος,
 { ων (γέρων, οντος):

¹ Dictionaries and grammars also state the *nom.* of those which have *ινος* in the *gen.* as being *ιν*, but in the most ancient writers we always find δελφίς, ἀκτίς, ῥίς, &c.

² There is only εἰς to be added, which see below, § 70.

³ Hence γάλα, γάλακτος, (see the *Anom.*) may thus be accounted for; in the same manner the vocat. *ἄνα* (of *ἄναξ ἄνακτος*), and *γύναι* (of the antiquated form ΓΥΝΑΙΞ, see *Anom.* γυνή,) since all these forms must, as they adopt no σ , cast off their consonants in the final syllable. § 4, 5.

the *gen.* in ρος of the *nomin.* in ρ (θῆρ, θηρὸς, &c.) :
but especially

” ” ” ερος and ορος of the *nomin.* in ηρ and ωρ,
(αἰθῆρ αἰθέρος, ῥήτωρ ῥήτορος,)
and of two neuters in ορ,
ἄορ, (*sword*), and ἥτορ (*breast*).

8. The following isolated instances are better remembered each separately :

ὁ, ἡ, ἅλς ἁλὸς, *salt, sea*.
τὸ μέλι μέλιτος, *honey* ; τὸ κάρη κάρητος, *head*.
ἡ νύξ νυκτὸς, *night* ; ὁ ἀναξ ἀνακτος, *king*.
ἡ δάμαρ δάμαρτος, *wife*.
ὁ ποῦς ποδὸς, *foot*.

and some others stated in the list of *Anomalous* words, § 58, especially γάλα, θέμις, μάρτυς, οὔς, χεῖρ.

Obs. 1. The quantity of the penultimate syllable of the *gen.*, whenever owing to α, ι, υ, is not easily discovered, and can be determined only by authorities, as is that of the nominatives of other words ; see the list of the words where it is long, in the *Appendix*, p. 458. But it may be laid down as a rule that the said syllable is long in all the substantives which have in the *gen.*

ανος, ινος, υνος,

as, for instance, Πάν Πᾶνός, παιᾶν παιᾶνος, ρίς ῥῖνός, δελφίς δελφίνος, μόσυν μόσυνος.

Obs. 2. The end-syllables of the *nomin.*, the quantity of which is not determined above, generally are like the penultimate of the *gen.* Hence, (with a few exceptions in poets,) ὄρνις -ιθος, κηλὶς, (long ι,) ἰδος, παιᾶν, (long α,) ἄνος. And in similar instances the length must be observed in pronunciation before ξ, ψ : the accent frequently shows it, as θώραξ -ακος, (*Ion.* θώρηξ -ηκος,) in φοῖνιξ -ῖκος, κήρυξ -ῦκος (with later writers φοῖνιξ, κήρυξ) : on the contrary, αὔλαξ -ᾱκος, &c.

Obs. 3. All monosyllabic *nomin.*, excepting the pronoun τίς, are long : hence πῦρ πῦρός.

Obs. 4. The few words which have νθος in the *gen.* throw off only the θ before the ς of the *nomin.*, and retain, contrary to the usual practice of the Greek language, the ν, as ἔλμινς, ἔλμινθος, (*earth-worm*), Τίρυνς, Τίρυνθος (§ 25. *Obs. 2*).

Obs. 5. If there be an η or ο before the termination εις, εντος, the contraction generally takes place ; as τιμήεις τιμήεντος, contracted τιμῆς⁴ τιμῆεντος, μελιτόεις μελιτόεντος, contr. μελιτοῦς -οῦντος. It is the same with the names of towns in οὔς, οὔντος, as Ὀποῦς, &c.

Obs. 6. The contractions which take place in the participles of the contracted conjugation (φιλῶν φιλοῦντος, τιμῶν τιμῶντος, &c.) are best learned in the paradigms of this conjugation. We only observe that such proper names as Ξενοφῶν, ὦντος, originate in this contraction.

Obs. 7. Another contraction takes place when the termination αρ is preceded by ε, as κίαρ κῆρ, (*heart*), *gen.* κίερος κῆρος, and also ἔαρ ἥρ, (*spring*), of which word we have in prose the resolved form in the *nomin.*, and in the *gen.* and *dat.* the contracted form (ἔαρ, ἥρος). The same contraction occurs in some which have a τ in

⁴ *Il.* ι. 605, according to *Wolf's* reading, which is alone correct.

the *gen.*, but in these the accent does not conform to the rules of contraction, and takes a more convenient place, thus : *στίαρ στίατος*, contracted *σῆρ σῆτος*, (*suet.*) *φρίαρ φρίατος φρητός*, (*well.*) *ἐέλιαρ*, *gen.* *δελίατος δέλητος*, (*baüt, decoy.*) *Θρηῖξ*, *Θρηῖξ*, *gen.* *Θρηῖκος*, *Θρηῖκος*, *Θρηῖκος*. Compare § 28. *Obs.* 10. with § 43. *Obs.* 4.

§ 42.

1. Those words which have a vowel before the termination of the *casus*, (or, according to § 28, 1, *ος purum* in the *gen.*) take almost all an *ς* in the *nomin.*, excepting only a few neuters in *ι* and *υ*, and feminines in *ω*.

2. And as, according to § 38. *Obs.*, neuters only can end in syllables, which are short through *ε* and *ο*, the *masc.* and *fem.* make of the *ε* and *ο* of their other *casus* their *nominatives* in *η* or *ευ*, *ω* or *ου*.

3. Thus arises in particular

the *gen.* in *ᾶος* of the neuters in *ας*, (*σέλας σέλᾶος*),

„ „ „ *ιος* and *υος* of the *nomin.* in *ις*, *ι*, and *υς*, *υ*,
(*κίς κίδς*, *δάκρυ*, *υος*.)

„ „ „ *ωος* of the *nomin.* in *ως*, (*θῶς*, *θῶος*.)

„ „ „ *οος* of $\left\{ \begin{array}{l} \text{the } \textit{nomin.} \text{ in } \textit{ους}, (\textit{βοῦς}, \textit{βοός},) \\ \text{the } \textit{fem.} \text{ in } \textit{ω} \text{ and } \textit{ως}, \\ (\textit{ἡχῶ}, \textit{όος}, \textit{αἰδῶς}, \textit{όος},) \end{array} \right.$

„ „ „ *εος* (*εως*) of $\left\{ \begin{array}{l} \text{the } \textit{nomin.} \text{ in } \textit{ης} \text{ and } \textit{ες}, \\ (\textit{ἀληθής}, \text{neut. } \textit{ἀληθές}, \textit{gen. } \textit{έος},) \\ \text{the } \textit{masc.} \text{ in } \textit{ευς}, (\textit{ἰππεύς}, \textit{ἰππέως},) \end{array} \right.$

and as an isolated instance,

ἡ γραῦς γραῶος, *old woman*.

With regard to *ναῦς*, see the *Anom.*

4. But the *gen.* in

εος and *εως*

proceed also from the change of the vowel,

1.) in the numerous neuters in *ος*, as *τεῖχος* *τείχεος*,

2.) in most of the *nomin.* in *ις* and *ι*, and some in *υς* and *υ*,
as *πόλις* *πόλεως*, *ἄστν* *ἄστεος*.

Obs. 1. A more detailed account of this and of the *gen.* in *ως* will be found in the *contracted Declension*, to which all these end-syllables are more or less subject.

Obs. 2. The *gen.* in *ηος* belongs to the dialects ; see below about the words in *αυς* and *ευς*, and about *πόλις*, § 50-52. See also *Anom.* *Ἄρης*, *ἑὺς*, *πρίσβυς*, *νιδς*, and a few *contracted* ones. § 53. *Obs.* 5.

Obs. 3. In all these words (except only *γραῶος*) the vowels *α*, *ι*, *υ*, before the end-syllable of the *gen.* are short ; hence the polysyllabic *nominatives* in *ας*, *ις*, *υς*, are likewise short. But the monosyllabic *nominatives*, adhering to the rule of the preceding §, are constantly long ; as *μῦς* *μῦός*. The *subst. oxytona* in *υς* (*ὀφρὺς*, *ἰχθὺς*) are generally long in the *nom.* and *accus.* (*ὄν*.)

§ 43.

The following examples may serve in the main for all instances of the usual decl.

| | ὁ, (<i>wild beast,</i>) | ὁ, (<i>age,</i>) | ὁ, ἡ, (<i>good or evil spirit,</i>) | ὁ, (<i>lion,</i>) | ὁ, (<i>giant,</i>) |
|--------------|-------------------------------|--------------------|---|---------------------|----------------------|
| <i>Sing.</i> | | | | | |
| Nom. | θῆρ | αἰὼν | δαίμων | λέων | γίγᾱς |
| Gen. | θηρὸς | αἰῶνος | δαίμονος | λέοντος | γίγαντος |
| Dat. | θηρὶ | αἰῶνι | δαίμονι | λέοντι | γίγαντι |
| Acc. | θῆρα | αἰῶνα | δαίμονα | λέοντα | γίγαντα |
| Voc. | θῆρ | αἰὼν | δαῖμον | λέον | γίγαν |
| <i>Dual</i> | | | | | |
| N.A.V. | θῆρε | αἰῶνε | δαίμονε | λέοντε | γίγαντε |
| G.D. | θηροῖν | αἰῶνοιν | δαιμόνοιν | λέοντοιν | γιγάντοιν |
| <i>Plur.</i> | | | | | |
| Nom. | θῆρες | αἰῶνες | δαίμονες | λέοντες | γίγαντες |
| Gen. | θηρῶν | αἰῶνων | δαιμόνων | λεόντων | γιγάντων |
| Dat. | θηροσὶ(ν) | αἰῶσι(ν) | δαίμοσι(ν) | λέονσι(ν) | γίγᾱσι(ν) |
| Acc. | θῆρας | αἰῶνας | δαίμονας | λέοντας | γίγαντας |
| Voc. | θῆρες | αἰῶνες | δαίμονες | λέοντες | γίγαντες |

| | ὁ, (<i>raven,</i>) | ὁ, ἡ, (<i>child,</i>) | ὁ, (<i>jackal,</i>) | ὁ, (<i>wood- worm,</i>) | τὸ, (<i>thing,</i>) |
|--------------|----------------------|-------------------------|-----------------------|-------------------------------|-----------------------|
| <i>Sing.</i> | | | | | |
| Nom. | κόραξ | παῖς | θῶς | κῖς | πράγμα |
| Gen. | κόρακος | παιδὸς | θωδὸς | κιδὸς | πράγματος |
| Dat. | κόρακι | παιδὶ | θωτὶ | κῖτ | πράγματι |
| Acc. | κόρακα | παῖδα | θῶα | κὶν | πράγμα |
| Voc. | κόραξ | παῖ | θῶς | κῖς | πράγμα |
| <i>Dual</i> | | | | | |
| N.A.V. | κόρακε | παῖδε | θῶε | κῖε | πράγματε |
| G.D. | κοράκοιν | παιδοῖν | θωοῖν | κιοῖν | πραγμάτοιν |
| <i>Plur.</i> | | | | | |
| Nom. | κόρακες | παῖδες | θῶες | κῖες | πράγματα |
| Gen. | κοράκων | παίδων | θῶων | κιῶν | πραγμάτων |
| Dat. | κόραξι(ν) | παισὶ(ν) | θωσὶ(ν) | κισὶ(ν) | πράγμασι(ν) |
| Acc. | κόρακας | παῖδας | θῶας | κῖας | πράγματα |
| Voc. | κόρακες | παῖδες | θῶες | κῖες | πράγματα |

Examples for practice will be found in the *Appendix*.

1. These examples are abundantly sufficient; for as soon as the *nomin.* and *gen.* of a word are known from the preceding §§ and the dictionary, a little reflection readily shows, for instance, how all the words in ξ and ψ are declined after κόραξ, —those which have δος, θος, and ρος, in the *gen.* after παῖς

παιδός,—and χιὼν χιόνος, ποιμὴν ποιμῆνος, after δαίμων δαίμονος,—but ὁδοὺς ὁδόντος, and even θεὺς θέντος, after λέων λέοντος, and lastly ἡπαρ ἡπατος after πρᾶγμα ατος. But there are still some directions requisite concerning the *accus.* and *voc. sing.* and the *dat. pl.*; see the following §§, and about the *gen.* in ως, §§ 51, 52.

2. *Dialects.* Independently of what will be stated in the following §§, we merely observe here, 1.) that the end-syllable οιν of the *dual* is lengthened by Epic poets, just as in the second decl., as ποδοῖν for ποδοῖν: 2.) that the Ionic dialect sometimes lengthens the *gen. pl.*, when it has the circumflex, by adding an ε, as, for instance, *Herod.* χηνέων for χηνῶν, from χῆν χηνός.

3. *Quantity.* The terminations of casus in ι, α, and ας, are constantly short in the third decl. (compare *Obs.* II. 5. to the first decl., and below, in § 52, the exceptions to the words in ες.)—With regard to the quantity of the final syllable of the *nomin.* and of the penultimate of the *gen.*, see the *Obs.* to the preceding §§.

4. *Accent.* The principal rules in this respect are, that:

1.) in dissyllabic and polysyllabic words the accent continues, as long as its nature allows it, on the same syllable where it is in the *nomin.* (See above, κόραξ, αἰών.)

2.) Monosyllabic words throw the accent in the *gen.* and *dat.* of the three numbers on the termination of the casus. On the termination ων it becomes, conformably to § 33. *Obs.* 7, a circumflex. (See above, θῆρ, κίς.)

3.) The *nomin.*, *accus.*, and *vocat.*, on the contrary, never have the accent on the termination of a casus¹.

From the second rule are excepted,

a.) the participles, as θεὺς θέντος, ὦν ὄντος, &c.

b.) the *pl.* of the adj. πᾶς, πᾶν, (παντός, παντὶ,) *gen. pl.* πάντων, *dat.* πᾶσιν:

c.) some which are become monosyllables by contractions, λαας λᾶς, *gen.* λᾶος, (see below the *Anom.*) ἔαρ ἦρ, κέαρ κῆρ, *gen.* ἦρος, κῆρος: but not all, see above, § 41. *Obs.* 7, and below, οἷς, § 50. *Obs.* 6.

d.) the *gen. pl.* and *dual* of the following nine words: παῖς,

¹ It ought, however, to be remembered, that in this decl. the final syllable of the word (σῶτ-ῆρ) is constantly different from the final syllable of the casus, (σῶτῆρ-α,) § 39, 1.

θῶς, ὁ δμῶς, (*slave*), ὁ Τρῶς, (*Trojan*), τὸ φῶς, (*light*), ἡ φῆς, (*burn*), ἡ δᾶς, (*torch*), τὸ ΚΡΑΣ, (*head*), and of the anomalous τὸ οὔς, (*ear*), ὁ σῆς (*moth*) : hence παίδων, θάων, δμῶων, Τρώων, φώτων, φῆδων, δᾶδων, κράτων, ὤτων, σέων, and in the *dual* παίδοι, &c.²
e.) the lengthened Epic *dat. pl.* in εσι, εσσι, § 46. *Obs.*

§ 44.—Of the Accusative Singular.

1. The principal termination of the *accus.* in this decl. is α : but the words in ις, υς, αυς, ους, have

the accus. in ν,

changing simply the ς of the *nomin.* into ν, as in the other declensions, and retaining the quantity. This is the only form in those words which have a vowel before the termination of the *casus*, as βούς, (*gen.* βοῶς,)—βούν, δρυς, (*δρῦς*),—δρύν, and the same with ιχθύν, πόλιν, γραῦν, &c.

2. But those which have an additional consonant in the *gen.*, have always α when the last syllable of the *nomin.* is accented, (as ἐλπίς, ἴδος—ἐλπίδα, ποῦς, ποδὸς—πόδα.) When the last syllable of the *nomin.* is unaccented, they generally take ν, but frequently also α, as ξρίς, ἰδος—ξριν and ξριδα, κόρυς, νθος—κόρυν and κόρυθα, εὐελπίς, ἰδος—εὐελπιν and εὐέλπιδα, πολύπους, οδος—πολύπουν and πολύποδα.

Obs. 1. Λᾱς, contr. λᾱς (*stone*), *gen.* (λάας) λᾱος, has also λᾱαν, contr. λᾱν, in the *accus.* See likewise the *Anom.* κλείς, and § 49. *Obs.* 7. to the words in ω and ως.

Obs. 2. Poets, but not Attic poets, have also retained of the ancient language βόα for βούν, εῦρία for εὔρυν, &c.

§ 45.—Of the Vocative.

1. It frequently occurs in this third decl. that a word might have a distinct *vocat.*, but commonly, and with Attic writers in particular, its *vocat.* is the same with the *nomin.* We shall state the rules by which some end-syllables may form a distinct *vocat.*, and leave it to the student to notice the words in which it really is distinct.

2. The end-syllables ευς, ις, υς, and the words παῖς, γραῦς, βούς, throw their ς off, and those in εῖς take the circumflex, (§ 11, 3.)

² The accentuation of several of these words is still a vestige of a contraction from the older forms, παῖς, φωῖς, δαῖς, ΚΡΑΑΣ, οὔας : in the others it proceeds from the wish to distinguish them from the *gen.* of the words αἱ Τρῶαι, δμῶαι, θωή, (*penalty*), ὁ φῶς, (*man*), which have the same sound.

as βασιλεὺς, *vocat.* ὦ βασιλεῦ—Πάρι, Δωρί, Τῆθν, ἡδὸν, &c.—παῖ, γραῦ, βροῦ.

3. Those in ας and εις, before whose ς an ν has been dropped, do the same; but then they commonly resume the ν, as for instance τάλᾱς, ἄνως, ὦ τάλᾱν,—Αἰᾱς, αντος, ὦ Αἱαν,—χαρίεις, εντος, ὦ χαρίεν. Yet several names in ᾱς, αντος, barely take the long α, as Ἄτλᾱς, αντος.

4. The words of which the *nomin.* ends in η or ω, merely shorten this *vowel* in the *vocat.*; but in general only when the other *casus* also have ε or ο, see above δαίμων and λέων: it is the same with μήτηρ, ἔρος, ὦ μῆτερ,—ρήτωρ, ορος, ὦ ῥήτορ,—Σωκράτης, εος, ὦ Σώκρατες.

5. The feminines in ὠ and ὡς make the *vocat.* in οῖ, (§ 11, 3.) as Σαπφῶ, ὦ Σαπφοῖ,—Ἡὼς, ὦ Ἡοῖ.

Obs. 1. From the rule 4. are excepted those which have the accent on the end-syllable; as ποιμήν, ἐνος, ὦ ποιμήν (*shepherd*); but only substantives, not adjectives (as for instance, ὦ κελαινίφεις). These three, πάτερ, ἀνερ, δαερ, from πατήρ, ἀνὴρ, δαῖρ (*husband's brother*), *gen.* ἐρος, also follow the general rule, but remove the accent.

Obs. 2. The words which retain the long vowel in the other cases, continue unchanged in the *vocat.*: hence ὦ Πλάτων (*gen.* ωνος), ὦ Ξενοφῶν (ῶντος), ὦ ἰητήρ (ἦρος), ὦ Κράτης (ἠτος). There are but three among them which shorten the vowel in the *vocat.*: Ἀπόλλων, ωνος,—Ποσειδῶν, ὠνος,—σωτήρ, ἦρος, (*deliverer*), *vocat.* ὦ Ἀπολλων, Πόσειδων, σῶτερ, and they likewise throw the accent back.

Obs. 3. When the accent is in the *nomin.* on the penultimate syllable, it may be moved further back in the *vocat.* (§ 12, 2. a.) on shortening the final syllable; but this is done only in some words (θύγατερ, κακόδαιμον, Σώκρατες, Ἀπολλων), not in others, as for instance, χαρίεν, δαίφρον, Παλαιῖμον. Compare § 41, 5. note 3.

Obs. 4. It may easily be supposed, that the names of objects, which usually are not apostrophised, when once the case occurs, retain preferably the form of the *nomin.*, as ὦ πούς, ὦ πόλις, and such like. But this is also frequently done, especially by Attic writers, with such words and names as Κρίων, Αἶας, τάλας, σωτήρ, and such like.

Obs. 5. The word ἀναξ (*king*) has, on petitioning a divinity, a peculiar *vocat.*, ὦ ἀνα, (*crasis*, ὦνα), else it is ὦ ἀναξ (ὠναξ).

§ 46.—Of the Dative Plural.

1. When the termination σιν, σι, of the *dat. pl.* is preceded by a consonant, the same general rules are observed (§ 41.) as with the ς of the *nomin.* See above κόραξ, παῖς, αἰὼν, likewise Ἄραψ Ἀραβος—Ἀραψιν, ἦπαρ ἦπατος—ἦπασιν, &c.

2. If in these instances the vowel of the oblique *casus* differs from the vowel of the *nomin.*, it continues so in the *dat. pl.* (δαίμων, ονος, δαίμοσι,—πούς, ποδὸς, ποσὶν,—ἀλώπηξ, εκος, ἀλώπεξιν.) But, if ντ is dropped, the vowel is, according to § 25, 4. necessarily lengthened; see above λέων, γίγας: hence also ὁδοὺς, ὄντος,

όδοῦσι,—τυπεῖς, έντορ, τυπεῖσιν. But when the *ν* alone is dropped, the vowel remains short, κτεῖς, κτενός, κτεσίν.

Obs. 1. The adjectives (not the participles) in *εις, εντορ*, have merely *ε*, as *φωνήεις, εντορ, φωνήεσιν*.

3. When there is a vowel immediately before the end-syllable *σιν, σι*, consequently when there is *ος purum* in the *gen.*, the vowel remains unchanged as in the other oblique casus, (*ἀληθής, έος, ἀληθείς,—τείχορ, εορ, τείχεσι,—δρῦρ, δρυός, δρῦσιν*.) But when the *nom. sing.* has a diphthong, the *dat. pl.* likewise has the diphthong; as

βασιλεύρ, έωρ, . . . βασιλεῦσι
γραῦρ, γραός, . . . γραυσί
βοῦρ, βοός, . . . βουσίν.

Obs. 2. The old and Epic language has in all words instead of *σι(ν), -εσσι(ν)*, more rarely *-εσι(ν)*, and as this termination begins with a vowel, it is appended exactly like that of the other casus, as *ιχθύ-εσσι, κοράκεσσι, παιδεσσι, βόεσσι, βασιλείεσσι, ἀνάκτεσι*. In monosyllabic words this form of the *dat.* retains the accent on the first syllable; as *παιδεσσιν, ίνεσι*, from *παῖρ, ίρ*. See the *dat.* in *ασι* in the following §, and other exceptions below in the words in *ένρ*, and in the *Anom.* *νιός* and *χείρ*.

§ 47.—*Syncope of some words in ηρ.*

1. Some words in *ηρ, gen. ερορ*, drop the *ε* in the *gen.* and *dat. sing.* and in the *dat. pl.*, and introduce an *α* after the *ρ* instead of the *ε* in the *dat. pl.*, only, as *πατήρ (father)*.

Gen. (πατέρορ,) πατρόρ, *dat.* (πατέρι,) πατρί, *accus.* πατέρα, *vocat.* πάτερ.

Dual. N. A. πατέρε, G. D. πατέροιν.

Pl. πατέρερ, *gen.* πατέρων, *dat.* πατράσι, *accus.* πατέραρ.

2. The following (with some anomalies in the accent) are declined in the same way:

μήτηρ, (μητέρορ,) μητρόρ, μητρί, μητέρα, μήτερ, (*mother*),
ή γαστήρ, (γαστέρορ,) γαστρόρ, γαστρί, γαστέρα, γαστήρ,
(*belly, stomach*),
θυγάτηρ, (θυγατέρορ,) θυγατρόρ, τρι, τέρα, θύγατερ,
(*daughter*),

Δημήτηρ, (Δημήτερορ,) Δήμητρορ, Δήμητρι (*Ceres*):

the last of which also makes its *accus.* Δήμητρα according to this rule: *Voc.* Δήμητερ. See about *άνήρ* the *Anom.*

Obs. 1. Poets sometimes neglect this *syncope*, and say, for instance, *πατέρορ, θυγατέρεσσι*, and sometimes employ it where it usually does not occur, as *θύγατρερ, θυγατρών*, &c., *πατρών* (Homer).

Obs. 2. The accent of these forms is very anomalous: 1.) in the full form, (excepting the compound *Δημήτηρ*), it always is on the *ε*, and hence is removed on it in

μήτηρ, θυγάτηρ : 2.) after the *ε* has been thrown out of most of the *gen.* and *dat.* the accent goes over to the termination, (μητρὸς, θυγατρῶν, θυγατράσι,) which else occurs only in words with a monosyllabic *nomin.* : 3.) Δημήτηρ on the contrary draws the accent back in all syncopated forms, Δήμητρος, &c., but θυγάτηρ, when it is syncopated by poets, only in the *nomin.* and *accus.* (θύγατρα, θύγατρες, θύγατρας.)

Obs. 3. Γαστήρ has in the *dat. pl.* γαστράσιν and γαστήρσιν. Even ἀστήρ, ἑρος, (star,) which else is not syncopated, has yet ἀστράσιν.

§ 48.—Contracted Declension.

1. There are but few of the words, which have *ος purum* in the *gen.*, which are not contracted in some of their forms, though it is by no means the case in all the forms to which the contraction might apply in conformity to the general rules.

2. Their contraction indeed differs in some respects from the general rules ; a deviation of this kind is stated in the following rule :—

The contracted *accus. pl.* of the third decl. is constantly like the contracted *nomin. pl.*

Obs. 1. Thus, for instance, ἀληθείς, βόες, are regularly contracted ἀληθεῖς, βοῦς, and the contraction of the *accus.* ἀληθείας, βόας, is, contrary to the general rules, exactly the same, even in words which commonly are not contracted in the *nomin. pl.* See the only exception from this rule § 53, 2.

Obs. 2. There can be, properly speaking, no ὀλοπαθῆ (§ 33, 5.) in this decl., because the *nomin.* has no particular end-syllable like the other *casus*. But the termination of the *nomin.* may be pure of itself, and therefore subject to contraction. This must then be considered as occurring in the root, and not in the decl. (κέαρ κῆρ, Ὀπείς Ὀποῦς,) and when the *gen.*, which is contracted in the same way, is known, (κῆρ, κῆρος, Ὀποῦς, οὔντος,) the rest of the decl. proceeds as usual. Hence this contraction has already been noticed above, § 41. *Obs.* 5-7. It is only when both the terminations of the word and the *casus* are pure, and afford a double capability of being contracted, that it cannot be separated from the usual contraction ; see below, § 53, 3.

Examples for the practice of the following principal instances of contraction are given in the *Appendix*.

§ 49.

The words in *ης* and *ες*, *gen.* *εος*, (which properly are all adjectives,) the neuters in *ος*, *gen.* *εος*, and the fem. in *ω* and *ως*, *gen.* *οος*, are contracted in all the *casus* in which two vowels meet.

| <i>Sing.</i> | ἡ, (a trireme,) | τὸ, (a wall,) | ἡ, (an echo,) |
|--------------|--------------------|------------------|---------------|
| <i>Nom.</i> | τριήρης | τείχος | ἡχώ |
| <i>Gen.</i> | τριήρεος, τριήρους | τείχεος, τείχους | ἡχόος ἡχοῦς |
| <i>Dat.</i> | τριήρει, τριήρει | τείχει, τείχει | ἡχοῖ, ἡχοῖ |
| <i>Acc.</i> | τριήρεα, τριήρη | τείχος | ἡχόα, ἡχώ |
| <i>Voc.</i> | τρίηρες | τείχος | ἡχοῖ |

| | | | |
|--------------|---------------------|-------------------|--------------|
| <i>Dual.</i> | | | |
| N.A.V. | τριήρεε, τριήρη | τείχεε, τείχη | ἡχῶ |
| G. D. | τριηρέοιν, τριηροῖν | τειχέοιν, τειχοῖν | Second decl. |
| <i>Plur.</i> | | | |
| Nom. | τριήρεις, τριήρεις | τείχεα, τείχη | ἡχοὶ |
| Gen. | τριηρέων, τριηρῶν | τειχέων, τειχῶν | Second decl. |
| Dat. | τριήρεσι(ν) | τείχεσι(ν) | |
| Acc. | τριήρεας, τριήρεις | τείχεα, τείχη | |
| Voc. | τριήρεις, τριήρεις | τείχεα, τείχη | |

No substantives, strictly so called, terminate in *ης*, *gen.* εος; and with *τριήρης* the word *ναῦς* is to be understood. Besides the adjectives, there are many proper names ending in *ης*, *gen.* εος, as *Διομήδης*, and some in *κράτης*, as *Σωκράτης*, the decl. of which follows that of *τριήρης*, except that they frequently form their accus. after the first decl. in *ην*. (See § 56. *Obs.* 4.)

The neuter adj. in *ες*, excepting this termination, are declined exactly like the neuters in *ος*: thus (from *ἀληθής*) neut. *ἀληθές*, *pl.* τὰ ἀληθέα, ἀληθῆ.

Obs. 1. The feminines in *ῶ* and *ῶς* are used merely in the *sing.* The *dual* and *pl.*, when needed, follow the second decl. See about the masc. *ἥρως* the *Anom.*

Obs. 2. The *dual* in *η*, for instance, *Aristoph. Thesm.* 282. ὦ περικαλλῆ Θεσμοφόρῳ, deviates from the general rule, as it is a contraction from *εε* (see § 28, 3). The Attics also employed the resolved form; as τῷ γένει, *Plato Polit.*

Obs. 3. The Attic writers never neglect the contraction in these words, except in the *gen. pl.* We generally find in several of those writers *ἀνθένων*, *κερδέων*, *τριηρέων*, &c. and in the *gen.* of *Ἄρης*, (*Mars*,) *Ἄρεος*. The resolved forms of the words in *ῶ* and *ῶς* are no longer met with even in the Ionic dialect.

Obs. 4. Several compound *adj. paroxytona* in *ης*, derived from *ἦθος*, continue also *paroxytona* in the *gen. pl.*; as *συνήθης*, τῶν συνήθων, (*resolved* *συνηθένων*), *αὐτάρκης*, *αὐτάρκων*, &c. Compare the adverbs in *ως*, § 115. *Obs.* 1. Even the *gen. pl.* *τριηρῶν*, which is accented above according to the rule, is commonly accented *τριήρων*, as coming from the *adj. τριήρης*.

Obs. 5. With regard to the deviating contractions of the words which have an additional vowel before the usual contraction, see below, § 53.

Obs. 6. The Dorians and Epic poets contract the *gen. εος* into *ευς*, according to § 28. *Obs.* 5. as τοῦ γένευς from τὸ γένος.

Obs. 7. The accent of the *accus.* of the words in *ῶ* (τὴν ἡχῶ) is contrary to the rule of § 28. *Obs.* 9. Those in *ῶς*, however, (and there are but two, *ἥως* and *αἰδῶς*,) are correctly accented τὴν ἥδα, ἡῶ. The Ionic dialect frequently has the *accus.* of both in *οῦν*, as Ἴω Ἴοῦν, ἥως ἡοῦν.

§ 50.

All other words which have *ος purum* and which are contracted, admit the contraction only in the *nom. accus.* and *vocat. pl.*, and partly in the *dat. sing.* We first notice those in *υς*, *gen.* υος, and those in *ις*, when in the Ionic and Doric dialect they

have *ιος* in the *gen.*, and to these we annex the decl. of *βούς* and *γραῦς*, the similarity of which with those words terminating in *υς* and *ις* will be best seen by their being placed next each other.

| <i>Sing.</i> | <i>ῆ, (a fish,)</i> | <i>ῆ, (a city,)</i> | <i>ὁ, ῆ, (an ox, or a cow,)</i> | <i>ῆ, (an old woman,)</i> |
|--------------|---------------------|--------------------------|-------------------------------------|-------------------------------|
| Nom. | ἰχθὺς | πόλις | βούς | γραῦς |
| Gen. | ἰχθύος | πόλιος | βούδος | γραῦδος |
| Dat. | ἰχθύϊ | πόλει, πόλϊ ¹ | βοῖ | γραῖ |
| Acc. | ἰχθύν | πόλιν | βούν | γραύν |
| Voc. | ἰχθὺ | πόλι | βοῦ | γραῦ |
| <i>Dual.</i> | | | | |
| N. A. | ἰχθύε | πόλιε | βόε | γραῖε |
| G. D. | ἰχθύοιν | πολλοῖν | βοοῖν | γραοῖν |
| <i>Plur.</i> | | | | |
| Nom. | ἰχθύες, ἰχθῦς | πόλιες, πόλῖς | βόες, βούς | γραῖες, γραῦς |
| Gen. | ἰχθύων | πολίων | βοῶν | γραῶν |
| Dat. | ἰχθύσι(ν) | πόλισι(ν) | βουσί(ν) | γραυσί(ν) |
| Acc. | ἰχθύας, ἰχθῦς | πόλιας, πόλῖς | βόας, βούς | γραῖας, γραῦς |
| Voc. | ἰχθύες, ἰχθῦς | πόλιες, πόλῖς | βόες, βούς | γραῖες, γραῦς |

The contraction of *γραῖες* and *γραῖας* into *γραῦς* deserves notice, as uncommon. (The Ion. dialect has *γρηῦς*, *γρηῶς*, &c. without any contraction.) See about *ναῦς*, which partly conforms to this, the *Anom.*

Obs. 1. Epic poets also contract the dat. *ῡ*: *ἰχθυῖ*, (*νέκυς*, *νέκυϊ*), *νεκυῖ*.

Obs. 2. The Dorians said, *βῶς*, *βῶν*. This word has this *accus.* in Homer (*Il. η. 238*) when it is employed in the fem. gender for an *ox-hide*, *shield*; compare *Il. μ. 105. βέεσσιν*.

Obs. 3. The Attic writers frequently neglect the contraction in the words belonging to this §, mostly in the *nomin. pl.*, and habitually in monosyllabics, as *κίες*, *μύες*, *δρύες*, *γραῖες*, *βόες*: often also *ἰχθύες*, &c.

Obs. 4. Through this contraction the *pl.* becomes again like the *nomin. sing.*; which is very remarkable. And even when the quantity is different, the accent at least does not always inform us of it; as *ὁ βότρϋς* and *τοὺς βότρϋς*.

Obs. 5. Besides *κίς* none retain, in common language, the formation in *ις*, *ιος*, but a few isolated forms of *τίγρις*, *tiger*, *πόρις*, *heifer*, *πόσις*, *husband*, *ῆ μῆνις*, *wrath*, *ῆ τρόπις*, *keel*, (which also partly take a *δ* in the *gen.*, see § 56. *Obs. 5.*); further, a few proper names like *Ἰφίς*, and the adjectives in *ις* and *ι* (see § 63, 1). The larger number of the remaining words in *ις*, which do not take a consonant, are declined entirely according to the following §.

Obs. 6. The word *οἷς* (*sheep*) also follows the above decl. (Text 2.) and consequently has the *gen. οἷος*, *nom. accus. pl. οἷς* (long *ι*): but the *nom. sing.* generally is contracted, *ῆ οἷς*. The decl. then is, *gen. οἷος*, *dat. οἷ*, *accus. οἷν*, *pl. οἷες*, *οἷας*, *contr. οἷς* (likewise *ῆ*, *αἷ*, and *ράς*, *οἷς*). Homer has, however, in the *dat. pl. οἷεσσιν*, viz. instead of *οἷεσι* according to the following §.

¹ About the shortened *dat. Κλέοβι*, see § 28. *Obs. 11.*

Obs. 7. Most words in *ους* follow the second contracted decl. like *πλοῦς, ῥοῦς, νοῦς*. There are only two words declined like *βοῦς*, viz. *χοῦς*, (see the *Anom.*) and *ῥοῦς* when it signifies *sumach*, yet both without any contraction.

§ 51.

1. Most words in *ις* and *ι*, and a few in *υς* and *υ*, retain the vowel of the *nomin.* in common language only in the *nomin.*, *accus.* and *vocat. sing.*; in all the other cases they change it into *ε*, and then the *dat. εἰ* becomes *ει*, and the *pl. εες* and *εας* become *εις*, and the neuter *εα* becomes *η*: but there is no other contraction.

2. The substantives in *ις* and *υς*, besides, have what is called

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by making the *gen. sing.* *ως*, (instead of *ου*), and in the *dual* *ων*¹, (instead of *οιν*), and accenting the three *gen.*, as if the last syllable were short. (See § 11, 5 and 8.)

3. Neuters in *υ* and *ι* have the usual *gen. ἄστν, ἄστεος, ἀστέων*: *πέπερι πεπέρεος*.

4. Hence arises for substantives the following usual decl.:—

| <i>Sing.</i> | <i>ἡ, (a city),</i> | <i>ὁ (an ell),</i> | <i>τὸ, (a town),</i> | <i>Plural.</i> | | |
|--------------|---------------------|--------------------|----------------------|------------------|------------------|------------------|
| Nom. | <i>πόλις</i> | <i>πῆχυς</i> | <i>ἄστν</i> | <i>πόλεις</i> | <i>πήχεις</i> | <i>ἄστη</i> |
| Gen. | <i>πόλεως</i> | <i>πήχεως</i> | <i>ἄστεος</i> | <i>πόλεων</i> | <i>πήχεων</i> | <i>ἀστέων</i> |
| Dat. | <i>πόλει</i> | <i>πήχει</i> | <i>ἄστει</i> | <i>πόλεσι(ν)</i> | <i>πήχεσι(ν)</i> | <i>ἄστεσι(ν)</i> |
| Acc. | <i>πόλιν</i> | <i>πῆχυν</i> | <i>ἄστν</i> | <i>πόλεις</i> | <i>πήχεις</i> | <i>ἄστη</i> |
| Voc. | <i>πόλι</i> | <i>πῆχυν</i> | <i>ἄστν</i> | <i>πόλεις</i> | <i>πήχεις</i> | <i>ἄστη</i> |

| | | | |
|-------------------|---------------|---------------|---------------|
| <i>Dual N. A.</i> | <i>πόλεε</i> | <i>πήχεε</i> | <i>ἄστεε</i> |
| <i>G. D.</i> | <i>πόλεων</i> | <i>πήχεων</i> | <i>ἀστέων</i> |

5. Adjectives in *υς*, *υ*, have the usual *gen.*, and do not contract the neut. *pl.*, *ex. gr.*

ἡδὺς, neut. ἡδὺ, gen. ἡδέος, dat. ἡδεῖ,
pl. ἡδεῖς, neut. ἡδέα, gen. ἡδέων.

Obs. 1. Most words in *υς* are declined according to the preceding §. There is only *πέλεκυς*, and partly *ἐγγέλως* and *πρίσβυς*, (see the *Anom.*) which follow the decl. of *πῆχυς*. Besides *πῶϋ*, (which, however, is nowhere found contracted,) there is a considerable number of names of plants and minerals in *ι*, as *σίναπι, κιννάβαρι*, &c. which are declined like *ἄστν*.

Obs. 2. Attic poets have also the *gen. ἄστεως* for the sake of the metre, and later writers employ it likewise in prose. (Plut. Sull. 13. *πεπερέως*.)

Obs. 3. Ionic writers make always *ιος* of those in *ις*, (*πόλιος*, &c.) according to the

¹ Grammarians state it as Attic; but in our Attic works we have *γενεσέων* and *κινησέων*, &c.

preceding article. There is also a *gen. εος*, but only in Attic poets; they shorten the *gen. εως* for the sake of the metre; *πόλεος*, *ὑβρεος*, &c. Epics have the Ionic formation; only in the *dat.* they use *εῖ*, to avoid the cacophony of *α*, for instance, *πόσις*, *πόσιος*, *πόσιῖ*. Hence, when they contract this *dat.*, they often make it *ει*, (*πόλει*.) instead of *ῖ*, which is peculiar to Ionic and Doric prose (*πόλι*). But the Ionic form of the words in *υς* of this decl., excepting *ἐγχευς*, is *εος*, *ει*: *πῆχυς*, *πῆχεος*, &c.

Obs. 4. *Πόλις* is the only word which with Epics has *πόληος* in the *gen.*, and then the *accus.* is *πόληα*.

Obs. 5. Contractions like *πηχῶν*, and (of the adj. neuter *ἡμισυ*) *gen. ἡμίσους*, *pl. τὰ ἡμίση*, belong to the time when the Attic writers were sinking.

§ 52.

The words in *εὺς* have also the Attic *gen.*, but merely the *gen. sing.* in *ως* without any peculiarity in the accent, because the accent in the *nomin.* always is on *ευς*, and must, according to § 43. *Obs. 4. 1*, remain on the penultimate syllable. The contraction in these words too extends barely to the *dat. sing.* and *nom.* and *accus. pl.*, in which latter case *εας*, however, is more usual.

| <i>Sing.</i> | <i>ὁ, (king,)</i> | <i>Dual.</i> | <i>Plural.</i> |
|--------------|-------------------|------------------|----------------------------|
| <i>Nom.</i> | <i>βασιλεὺς</i> | <i>βασιλέε</i> | <i>βασιλεῖς</i> |
| <i>Gen.</i> | <i>βασιλέως</i> | <i>βασιλέοιν</i> | <i>βασιλέων</i> |
| <i>Dat.</i> | <i>βασιλεῖ</i> | | <i>βασιλεῦσι(ν)</i> |
| <i>Acc.</i> | <i>βασιλεῖα</i> | | <i>βασιλεῖας, βασιλεῖς</i> |
| <i>Voc.</i> | <i>βασιλεῦ</i> | | <i>βασιλεῖς.</i> |

Obs. 1. The long *α* in the *accus. sing.* and *pl.* is an Attic peculiarity. Writers, not Attics, or what are called *κοῖνοι*, (§ 1, 9.) employ the *accus. εῖς*. But poets, even the Attics, sometimes contract the *accus. sing. εα* into *ῆ* (*Il. o. 339. Aristoph. Acharn. 1151*).

Obs. 2. The old Attics (*Thuc., Aristoph.*) contract the *nomin. pl.* into *ῆς*, as *οἱ ἰππῆς*, *οἱ Μαντινῆς*, which termination is erroneously written with the *iota subscriptum*, since it comes from the old *ῆς*. (See the following *Obs.*)

Obs. 3. The Ionic dialect constantly has *βασιλῆος*, *βασιλῆϊ*, *ῆα*, *ῆας*, &c. The form *εος*, *εῖ*, occurs rarely, and is only peculiar to the poets. See about the *dat. pl. βασιλέεσσι*, and (from *ἰππεὺς*) *ἰππῆεσσι*, § 46. *Obs. 2.*

§ 53.

1. There are some deviations in the Attic contraction of the third decl., when there is a vowel either *before* or *after* an *ε*. The termination *εα* then is not contracted into *η*, but into *α*, as *ὕγις*, (*sound*.) *accus. sing.* and *neut. pl. ὕγέα*, contr. *ὕγια*, (and the same with *ἐφῦα*, *ἐνδεῖα*.) *κλέος*, *pl. κλέα*, *κλέα*.

2. Even those terminations of the words in *εὺς*, which commonly are not contracted, absorb in this way the *ε* before *α*, *ας*,

and *ως*, in some words; as *χοῦς*, (*measure of liquids*, see the *Anom.* *χοῦς*), *gen.* *χοῶς*, (for *χοέως*), *accus.* *χοῶ*, *accus. pl.* *χοῶς*, (for *χοέας*), *Πειραιεύς*, *gen.* *Πειραιῶς*, *accus.* *Πειραιᾶ*: *ἀγνιεύς*, *τοὺς ἀγνιᾶς*, and a few more. These are the few instances where the contracted *acc. pl.* differs from the contracted *nom. pl.*

3. This produces in proper names ending in *κλέης*, contr. *κλής*, a double contraction, but commonly merely in the *dat.*, as

Nom. Περικλέης—Περικλής
Gen. Περικλέους, contr. Περικλέους
Dat. Περικλέϊ—Περικλέϊ—Περικλέϊ
Acc. Περικλέα—Περικλέα
Voc. Περικλέες—Περικλείς

Decline in the same way Ἡρακλῆς, (*Hercules*), and others.

Obs. 1. The doubly contracted *accus.* occurs seldom; for instance, Ἡρακλή. That we also meet with Ἡρακλήν (but only in later writers) may be accounted for from what is stated § 56. *Obs. 4.*

Obs. 2. Sometimes there is, instead of a contraction, an *elision* of one of the vowels, for instance, *vocat.* Ἡρακλες, (by way of exclamation in the later prose-writers,) and in the poets the *gen.* Σοφοκλέος, *dat.* Ἡρακλεῖ, Homer ὑπερδέα, (instead of *εᾶ*), for ὑπερδέα from *-εής*, σπέσσι for σπέεσσι.

Obs. 3. This *elision* may also serve to account for the unaccented termination *α*, *ex. gr.* in τὰ κλέα, which, because of the contraction, should be long, being short in the Epic poets. Compare § 28. *Obs. 11.*

Obs. 4. The learner must carefully notice which words, and which terminations of each word, have the usual form, or this peculiar contraction. We constantly find *ἀλιέα*, *ἀλιέας*, (from *ἀλιεύς*), but of *ὕγις* the *accus. pl.* *ὕγις*, never *-ᾶς*.

Obs. 5. The Ionic dialect always has *ὕγία*, Ἡρακλία, ἐνδείες, &c., and the ancient poets contract the two first *ε* into *ει* or *η*: for instance, from *κλέος*, *σπέος*, we find the *gen.* *κλειός*, *pl.* *κλεία*, *dat.* *σπεῖ*, and *σπῆ*, further Ἡρακλήος, ἦϊ, ἦα. See the *Anom.* about *χρέος*, *χρέως*.

§ 54.

1. Of the neuters in *ας*, these two, *κέρας*, *horn*, and *τέρας*, *prodigy*, have *ατος* in the *gen.*, but cast off the *τ* in the Ion. dialect:

κέρατος, κέραος, τέρατος, τέραος,

and the three following, *γῆρας*, *old age*, *γέρας*, *honour*, *κρέας*, *flesh*, constantly have merely *αος*.

2. This produces the following contraction:—

| <i>Sing.</i> | <i>Dual.</i> | <i>Plural.</i> |
|--------------------|----------------|----------------|
| N. A. V. κέρας | κέραε, κέρᾱ | κέραα, κέρᾱ |
| Gen. κέραος, κέρως | κεράοιν, κερῶν | κεράων, κερῶν |
| Dat. κέραϊ, κέρα | | κέρασι(ν) |

Obs. 1. The word *τίρας* admits the contraction only in the *pl.* (*τίρα, τερῶν*), the Attics use solely *τίρατος* in the *sing.*; and of *κίρας* also the form *ατος* has continued in use along with the contraction. The three others commonly occur only contracted; *ας* is in all writers a mere Ionic form.

3. The remaining neuters in *ας, αος*, take only the forms *α* and *α*, for instance, *σέλας*, (*light*), *δέπας*, (*goblet*), *τῷ σέλα, δέπα*, *pl. τὰ σέλα, δέπα*. It is the same with *δέρας, σφέλας*, and others.

Obs. 2. The middle syllable *ρα* is originally long in *κίρας*, (*κέρᾱτα*, Anacr. 2. Eurip. *Bacch.* 919.) Hence the lengthened *κεράατα* and *τερᾱάτα* of the (later) Epics.

Obs. 3. But the end-syllable, for instance, of *τὰ γέρα, κρία*, is also used as short (see § 28. *Obs.* 11, and more particularly, Buttm. *Complete Gr. Gr.*).

Obs. 4. The *α* of these words is often changed in the decl. into an *ε* by the Ionians, as if the *nomin.* were in *ος*: for instance, *κίρεος, τὰ γέρεα, κρέεσσιν*, and others. Some old words have barely this form, see the *Anom.* *βρίτας, οὔδας*, and partly *κνέφας*.

§ 55.

1. The comparatives in *ων*, neut. *ον*, *gen. ονος*, (§ 67. 68.) drop the *ν* in the *accus. sing.* and in the *nomin., accus., and vocat. pl.* and contract the two vowels, but without this contraction the *ν* never is dropped, not even by the Ionians; *ex. gr.*

| <i>Sing.</i> | | <i>Plur.</i> |
|--|--|---|
| Nom. <i>μείζων</i> , (<i>greater</i>), <i>N. μεῖζον</i> | | <i>μείζονες</i> , contr. <i>μείζους</i> |
| Gen. <i>μείζονος</i> | | <i>μειζόνων</i> |
| Dat. <i>μείζονι</i> | | <i>μείζοσι(ν)</i> |
| Acc. <i>μείζονα</i> , contr. <i>μείζω</i> , <i>N. μεῖζον</i> | | <i>μείζονας</i> , contr. <i>μείζους</i> |
| Voc. <i>μείζον</i> | | <i>μείζονες</i> , contr. <i>μείζους</i> |
| <i>Neut. pl. τὰ μείζονα</i> , contr. <i>μείζω</i> . | | |

Dual.

N. μείζονε, G. μειζόνοιν.

The Attics are as fond of the forms *μείζονα* and *μείζονας* as of the contracted forms; *μείζονες* occurs rarely.

2. The Attics contract in the same way, though it is rather harsh, the *accus.* of the two names *Ἀπόλλων, ωνος*, and *Ποσειδῶν, ῶνος* (*Neptune*).

Accus. Ἀπόλλωνα Ἀπόλλω, Ποσειδῶνα Ποσειδῶ.

Obs. The poets also have *κυκεῶν*, (*drink of various ingredients*), *κυκεῶνα—κυκεῶ* (*Epic, κυκειῶ*).—Compare about this contraction, and some similar ones, *εἰκών*, *ἀηδῶν*, the following §. *Obs.* 6. d. *Obs.* 7.

§ 56.—Anomalous Declension.

1. There is an anomaly in a decl., when one or more cases

of a noun are declined in a particular way different from the *nomin.*; see, for instance, ἀνὴρ, κύων, γάλα, in the list of *Anomalous* or *Irregular Nouns*.

Obs. 1. Among these mere deviations of the decl. must also be ranked the decl. of foreign and later Greek names in *ς* with a long vowel, as

Φιλῆς, *gen.* Φιλῆ, *dat.* Φιλῇ, *accus.* Φιλῆν, *vocat.* Φιλῆ,
'Ιησοῦς, *gen.* 'Ιησοῦ, *dat.* 'Ιησοῦ, *accus.* 'Ιησοῦν, *vocat.* 'Ιησοῦ.

2. But most deviations from the regular formation consist in what is called an interchange of forms. In the Greek language one and the same word, especially in the old Greek, frequently had more than one form of inflection, though its signification did not vary. It is true that in the polished language there was but one of these forms in use; yet the other often maintained itself, sometimes for the sake of euphony, and sometimes by mere chance, especially in poetry; for instance, Δημήτηρ and Δήμητρα (*Ceres*); δάκρυον, anciently δάκρυ, νος (*tear*).

Obs. 2. Under this head must also be ranked when a masc. in *ος* is at the same time a neuter in *ος* of the third decl., as ὁ and τὸ σκότος, *darkness*, σκύφος, *a drinking-vessel*, ὄχος, *chariot*; further prolongations of the fem. endings of the first decl., as σελήνη, ἀνάγκη, *Ion.* σεληναίη, ἀναγκαίη, Ἀθηνᾶ, (*Minerva*), with Epics Ἀθήνη, *Ion.* Ἀθηναίη, and a number of female names in *η* with the Epic form *εια*: Πηνελόπεια, Πηνελόπεια, Περσεφόνη, Τερψιχόρεια, &c.—Several proper names have already double forms in the *nomin.*, (for instance, -κλῆς and -κλος, Ἴφικλῆς and Ἴφικλος,) and poets may use sometimes one form, sometimes the other, as the verse requires; Homer always has Πάτροκλος in the *nomin.*, but in the *accus.* Πάτροκλον and Πατροκλήα, in the *vocat.* Πάτροκλε and Πατρόκλεις; and yet this cannot be considered as a *metaplasm*, of which we are going to treat presently.

3. As such double forms originated at a time when people had no idea of grammar, but every form and termination was always alone before their eyes without any regard to the others, it naturally followed that of two inflections, especially in declensions, they used in one case one, and in another the other, and thus the noun in use became a true *anomalon*; for instance, γυνή should follow the first decl., but makes γυναικός in the *gen.* from the unused *nomin.* ΓΥΝΑΙΞ: ναῦς has in the *accus.* ναῦν, but in the *dat.* νηϊ (from the form νηῦς, which is merely *Ionian*). See these words below in the list, and compare Ζεύς, ὕδωρ, γόνυ, δένδρον, πῦρ.

4. But frequently these double forms were used, more or less, together in one casus, as υἱός, *gen.* υἱοῦ, and (after a *nomin.* of the third decl.) υἱέος: see this word in the list, and

compare also *θέμις, κοινωνός, ὄρνις, χοῦς*. Such a word is called in Latin *abundans*¹.

5. When such double forms presuppose but one *nomin.*, from which they differ in their decl., the word is called a

Heterocliton :

for instance, *Οἰδίπους*, *gen. Οἰδίποδος*, and after the contracted second decl. *Οἰδίπου*. But when one *casus* presupposes an obsolete *nomin.*, it is called a

Metaplasmus :

for instance, *δένδρον, ου, dat. pl. δένδροις*, and (as from τὸ ΔΕΝ-ΔΡΟΣ) *δένδρεσιν*.

6. It is likewise a *metaplasma*, when *neuters pl.* in *a* are made of masc. in *ος*, which is done in prose—especially with

τὰ δεσμὰ, σταθμὰ, σῖτα.

These forms are used in some particular connexions instead of οἱ δεσμοί, &c.

Obs. 3. The greatest part of the common and poetical anomalous nouns consists of *Heteroclites* and *Metaplasms*, or is a mixture of both. Those which must be noticed separately, are stated in alphabetical order in § 58, but we will previously bring several classes, to which many belong, under one point of view.

Obs. 4. *Heteroclites* are the words in *ης*, which are declined after the first and third decl., some throughout, as *μύκης, mushroom, gen. ου and ητος* : especially proper names, as *Δάρης, gen. ου and ητος* (see *Anom. Θαλής*) : others in part. All compound proper names in particular, which have *εος* in the *gen.*, form the *acc.* in *η* and *ην* : *Σωκράτης, gen. (εος,) ους, acc. Σωκράτη, (Plato,) and Σωκράτην (Xenoph.)*.—And the Ionians form, *vice versa*, the *acc. sing.* and *pl.* of the words in *ης* of the first decl. after the third, as,

τὸν δεσπότηα, *pl. τοὺς δεσπότηας*, from *δεσπότης, ου,*
Μιλτιάδεα from *Μιλτιάδης, ου*².

Obs. 5. Some words in *ις*, which partly take a *δ* in the inflection, and partly not, constitute another kind of *Heteroclites* ; for instance, *μῆνις, (wrath,) μῆνιος* and *μῆνιδος*, and several proper names, as *Ἀνάχαρσις, ιδος* (Aristotle) and *εως*, (Plutarch,) and the feminines in *ις, ιδος*, as *πανήγυρις, μῆτις, Ἴσις, Θέτις, &c.* commonly have *ιος* in the Doric and Ionic dialect.—Under this head must also be reckoned some Epic *datives* with the shortened *ι*, (according to § 28. *Obs. 11.*) as *δαῖ* for *δαίδι*.

Obs. 6. The *nominatives* ending in *ως, ων, ωρ*, occasion likewise several changes, in some of which it is, however, doubtful whether one of the forms ought not rather to be considered as a contraction. Of this kind are

¹ Many, however, can only be said to be (*abundantia*) abounding for us in the grammar, since we are under the necessity of noticing at once in the aggregate, what was the practice at different periods, in different dialects, or of different writers ; for instance, the various inflections of *θέμις*.

² Names formed like patronymics, as *Μιλτιάδης, Εὐριπίδης*, and most of those which are not compounds, like *Σωκράτης, &c.*, as *Αἰσχίνης, Ξέρξης, Γόγγης*—with the exception of this Ionism, constantly follow in Greek the first decl., though they are declined in Latin entirely after the third (*gen. Miltiadis, Xerxis, &c.*).

- a.) *ως*, *gen.* *ω* and *ωος*. Thus *Μίνως*, *πάτρως*, *μήτρως*, yet in the *pl.* commonly *πάτρωες*, &c. See *Anom. κάλως*, and compare *ἥρως*.
 b.) *ως*, *gen.* *ωτος*. These words sometimes drop the *τ* : *ὁ ἰδρώς*, (*sweat*), *ιδρῶτι*, *ιδρῶτα*, has an Attic double form, *τῷ ἰδρῶϊ*, *τὸν ἰδρῶ*, considered as a contraction, (like *κίρατι*, *κίρα*), but agrees likewise with the forms of the Attic second decl., just as *χρωτι*, *χρῶϊ* (*Anom. χρώς*). See a more obvious transition to the Attic second decl. in the *Anom. γέλως*, and some adjectives, (*ἐρύκερως*, &c.) § 63. *Obs.* 5.

Such words as have in the *nominat.* already two usual forms, can strictly neither be ranked amongst the *Heteroclitēs* nor amongst *Metaplasms*. Such are

- c.) *Nom.* *ως* and *ος*. Even *ἔρως*, *ωτος*, (*desire, love*), which clearly is of the third decl., has a poetical double form, *ἔρος*, *acc.* *ἔρον*. It therefore cannot surprise us, if some words of the Attic second decl. have cases of the common second decl. ; for instance, *ταῶς*, *nomin., pl.* *ταῖ* and *ταοί*. See also *Anom. κάλως* and *γέλως*.
 d.) *Nom.* *ως* and *ων*. Here the change partly takes place already in the *nomin.* : *ὁ ταῶς*, *gen.* *ὦ*, and *ταῶν*, *gen.* *ῶνος*, (*peacock*), *ὁ τυφῶς*, *ὦ* and *τυφῶν*, *ῶνος*, (*whirlwind*), *ἡ ἄλως*, (*threshing-floor*), *gen.* *ω* and *ωος*, also *ἄλων*, *ωνος*. The forms of the third decl. are more usual with all of them in the *pl.* The *accus.* *Ἀπόλλω*, *Ποσειδῶ*, *κυκεῶ*, § 55, may be compared with them.
 e.) Some feminines in *ων* have a collateral form in *ω*, *gen.* *ους* : *γλήχων*, *ωνος*, (*pennyroyal*),—*γληχῶ*, *ους*, *Γοργῶν*, *όνος*, in old authors *Γοργῶ*, *ους*.

Metaplasms.

Obs. 7. Under this head must be considered—

I. Subst. of the fem. gender terminating in *ων*, the collateral forms of which (unlike those in *Obs.* 6. e.) have been lost, *ex. gr.*

of *εἰκῶν*, *όνος*, (*image*), we find also *gen.* *εἰκοῦς*, *acc.* *εἰκῶ*, *acc. pl.* *εἰκοῦς*,
 of *ἀηδῶν*, *όνος*, (*nightingale*),—*gen.* *ἀηδοῦς*,
 of *χελιδῶν*, *όνος*, (*swallow*),—*acc.* *χελιδοί*,

though we might also assume a contraction in the manner of *μείζων*, &c.

II. One subst. in *ωρ*, which points to a disused *nomin.* in *ως*, *ex. gr.*

ἰχώρ, *ῶρος*, (*water of the blood*),—Homer has the *accus.* *ἰχῶ³*, instead of *ἰχώρα*.

Obs. 8. Lastly, we find in Epic and Lyric poets, instead of the usual terminations in the cases of some words, others of a shorter or simpler form, the analogous *nomin.* of which is wanting ; especially forms of the third decl. with the terminations *ος*, *ι*, *α*, *ες*, *εσι*, instead of the usual ones after the first and second decl. ; for instance,

instead of *ἀλκῆ*, (of *ἡ ἀλκή*, *strength*),—*ἀλκι* of *ΑΛΞ*,

„ „ *κρόκην*, (of *κρόκη*, *woof in weaving*),—*κρόκα* of *ΚΡΟΞ*,

„ „ *αἰδου*, *αἰδῆ*, *αἰδην*, (of *ὁ αἰδής*, *infernal regions*),—*αἰδος*, *αἶδι*, *αἶδα* of *ἌΙΣ*,

„ „ *κλάδω*, (of *ὁ κλάδος*, *twig*),—*κλαδί*, *pl.* *κλάδεσι* of *ΚΛΑΣ*,

„ „ *ἀνδραπόδοις*, (of *τὸ ἀνδράποδον*, *slate*),—*ἀνδραπόδεσι* as if of *ΑΝΔΡΑΠΟΥΣ*,

„ „ *ὑσμίνη*, (of *ἡ ὑσμίνη*, *battle*),—*ὑσμῖνι* of *ῚΣΜΙΣ*,

and some others. Of this kind are likewise

αἱ στάγες, for *σταγόνες*, *drops*.

³ All these appearances are cleared up, when we have correct notions of the uniformity of all the decl., and perceive that the first and second decl., with their double forms, are properly nothing but old contractions and mutilations of the third. Thus the *acc.* *ω* of the Attic second decl. is connected with the contracted *acc.* *ω* of the third ; that in *ν* of the third with the first and second ; the *Ion.* *δεσπότηα* appears less irregular, &c. See Buttm. *Complete Gr. Gram.* § 33. *Obs.* 3.

θέραπα, θέραπες, for θεράποντα, ες, *attendant*.

μάστι, μάστιν, (of ΜΑΣΤΙΣ,) for μάστιγι, α, of ἡ μάστιξ, *scourge*.

Some of these forms cannot even conveniently be considered as known *metaplasms*, but barely as isolated casus of old words ; for instance,

τὴν νίφα, (*snow*), of ΝΙΨ :

for the usual name of *snow* is χιών, and νιφάς has a derivative meaning (*snow falling in large flakes*). Further the casus

τῆς στιχός, *pl. στιχες, ας*, of ΣΤΙΞ,

cannot be traced to the prosaic ὁ στιχος, (*line*), on account of the difference of the gender.

Obs. 9. A very particular anomalous decl. is effected in Epic poetry by the very frequent use of

the termination φιν or φι,

employed instead of the *dat.* or *gen. sing.* and *pl.*, and is appended chiefly according to the following analogy : as

— οφιν to nouns of the second decl. ; for instance,

στρατός, στρατόφιν :

— ηφιν to those of the first decl. ; for instance,

κεφαλή, κεφαλῆφι, βία, βιηφιν⁴ :

— εσφιν to the neuters in ος, *gen. εος* ; for instance,

ὄχος, στήθος—ὄχισφι, στήθισφι.

Peculiarities and deviations (as κράτεσφι of ΚΡΑΣ, κρατός,) must be left to individual observation. It may, besides, safely be admitted that this form originally had a mere adverbial and chiefly local signification, exactly like the similar terminations θι, θεν : hence ὄρεσφι, (*in the mountains*), κεφαλῆφι (λαβεῖν), *at the head*, θύρηφι, *out of doors* ; and the meaning was frequently determined by the addition of a prep., as ἐπ' ἱκρίφιν, *on the deck of a ship* ; διὰ στήθισφι, *through the breast* ; and thus originated the habit of adding this form to all prepositions, which else govern the *dat.* or *gen.* in lieu of these casus. This continued to be its most frequent use by far, and it is but in few instances that we meet with this form without a prep., instead of a casus ; for instance, ἀγλατήφι πεποιθώς, *trusting to courage* ; βιηφι, *by force* ; and most rarely instead of the pure *gen.*, as ὀστέφιν θις, *a heap of bones*. But this form also assimilates to the real casus, as it often is grammatically connected with it, as ἀπὸ πλατείος πτυόφιν, and even frequently added to both the subst. and the adj. κρατερῇφι βιηφι, which, however, is also done with the undisputed local syllable δε in ὕνδε δομόνδε.

§ 57.—Defectives and Indeclinables.

1. *Defectives* are chiefly such words as, owing to their nature, occur but in one number, as αἰθήρ, and the following plurals, τὰ ἔγκατα, (*third decl.*) *entrails*, οἱ ἔρησῃαι, *monsoons*, αἱ δυσμαί, *setting of the sun, west* ; and the names of festivals, as τὰ Διονύσια, &c.

2. Words which are in common use only in particular connexions, the principal of which are

the neuters ὄναρ, (*dream, vision*), and ὕπαρ, (*true apparitions*), merely as *nomin.* and *acc.*

⁴ As grammarians assume that this syllable is a mere appendage to the requisite casus, they place the *iota subscriptum* under the η when it is the *dat.*, in order to distinguish it from the *gen.* This is evidently incorrect.

τὸ ὄφελος and τὸ ἡδος, (*use, utility*,) merely as *nomin.*, for instance, τί ἂν ἡμῖν ὄφελος εἴης; *of what use wouldst thou be to us?*

μάλη, (the ancient form instead of μασχάλη, *shoulder*,) in the expression ὑπὸ μάλης (*under the arm*).

See also ὦ μέλε and ὦ τὰν, in the list. Of this kind are likewise several which from original nouns are become perfect adverbs, as the *accus.* ἐπικλιν, ἐξαίφνης, properly ἐξ αἴφνης, and the like, § 115. *Obs.* 3, 5. Lastly, those which want some cases; see the *Anom.* ἀρνός, πρέσβυς, ὄσσε.

3. *Indeclinables* are only some foreign words, (as τὸ πάσχα,) the letters of the alphabet ἄλφα, μῦ, &c., and of genuine Greek words, most cardinal numbers (§ 70). The *participium neutrum* τὸ χρεών of the impers. χρῆ, is also in some respects indeclinable. See about τοῦ χρεών, Buttm. *Complete Gr. Gram.* § 57. *Obs.* 4.

Obs. 1. The name of the letter σίγμα is found declined τὰ σίγματα, &c. This might easily be accounted for from its having completely assumed the form of a Greek word; but the correctness of the reading is questionable.

Obs. 2. It is not proper to rank among the *defectives* several old and poetical words which occur but seldom in the oldest poets, and have by mere accident maintained themselves in some casus or other, as νίφα, mentioned in § 56. *Obs.* 8. (see also the *Anom.* λιτὶ, ἡλί,) and among the *indeclinables* those of the same kind, which have accidentally maintained themselves merely in the *nom.* (or *neuters* in the *nom.* and *acc.*) as ἡ δῶς, *gift*, τὸ δέμας, *body*. There may be many words among the latter which the ancients never used in the *gen.* or *dat.*, as δέμας in particular; in that case they are *defectives*; they would be *indeclinables* only, if for instance they occurred in the *gen.* without changing their form, as τοῦ πάσχα. See the list about λίπα.

Obs. 3. Some such short collateral forms of known words, as we have seen § 56. *Obs.* 8, in other cases are also met with in the *nomin.* only, and therefore improperly pass for being indeclinable. And it is still more incorrect to consider them as arbitrarily abbreviated from forms in use by the ancient poets, since they are rather remnants of the old language before it was analogically polished; more perfect forms have subsequently been adopted in lieu of them. Such are:

τὸ δῶ¹, perfect form, τὸ δῶμα, *house*.

τὸ κρῖ, (*barley*), perf. ἡ κριθή, of which the former cannot be an abbreviation, since the gender is different.

τὸ ἄλφι, (*barley-flour*), perf. ἄλφιτρον. The former simple form was probably declined like μέλι, ιτρος.

τὸ γλάφυ, (*cave*), evidently the neuter of an adj. ΓΛΑΦΥΣ, instead of which γλαφυρός (*excavated*) was afterwards used.

See also the *Anom.* κάρα, κάρη, which is considered as an abbreviation of κάρηαρ, or κάρηνον, and some adjectives, § 64. *Obs.* 3, 4.

¹ Hesiod has it as a *pl.* (*Th.* 933. χρύσεια δῶ,) but (like the *pl.* κάρα) it may be considered as a contraction.

§ 58.—*List of Irregular Nouns.*

Prefatory Remark.—With regard to the arrangement and use of this list, compare below the prefatory remarks to the *List of Anomalous Verbs*. What is there observed about obsolete themes, applies likewise here to obsolete *nomin.*; they are distinguished in both places by capital letters. Whatever relates to common prose, is printed in a larger type, or partly so; whatever is of rare occurrence and poetical, is printed in a small type.

Ἀηδῶν, § 56. *Obs.* 7.

ἀλκι, § 56. *Obs.* 8.

ἄλωϛ and ἄλων, § 56. *Obs.* 6. d.

ἄνα, *acc.*, § 41. *Obs.* 5. a. c. with the note.

ἄϊδος, &c. § 56. *Obs.* 8.

ἄλφι, § 57. *Obs.* 3.

ἄμφω, § 78. 4.

ἀνδραπόδεσσι, § 56. *Obs.* 8.

ἄνῃρ, (*a man*), belongs to words like πατήρ, (§ 47.) but admits the *syncope* in all the cases which have a lengthened termination, and inserts a δ (§ 19. *Obs.* 1): therefore, ἀνδρὸς, ἀνδρὶ, ἄνδρα, ὦ ἄνερ, *pl.* ἄνδρες, ἀνδρῶν, ἀνδράσιν, ἄνδρας.

In the Epic poets also regularly ἀνέρος, &c. and in the *dat. pl.* also ἀνδρεσσιν.

Ἀπόλλων, *acc.* § 55, 2. *voc.* § 45. *Obs.* 2.

ἀργέτος, ι, Epic abbrev. instead of the *gen.* ἀργήτος, *dat.* ἦτι, from ἀργής (*white*).

* Ἀρης, (*Mars*), *gen.* * Ἀρεος, does not contract this *gen.*, but it does the *dat.* * Ἀρει—*acc.* * Ἀρη and * Ἀρην, § 56. *Obs.* 4.

In Epics Ἀρηος, * Ἀρήι, * Ἀρηα. We also meet with the *gen.* * Ἀρεως. See Buttm. *Complete Gr. Gram.*

ἄρνος, (τοῦ, τῆς, *of the lamb*), ἀρνὶ, ἄρνα, *pl.* ἄρνες, *dat.* ἀρνάσι. The *nomin. sing.* is supplied by ἀμνός.

These are the cases of an obsolete *nomin.* APHN or APPHN, *gen.* ενος, whence by *syncope* ἀρνός, &c. like the similar cases of ἀνήρ.

ἀστράσι, § 47. *Obs.* 3.

Βάττος has the *metaplast. gen.* of the first decl. Βάττεω in Herod.

βρέτας, (τὸ, *an image*), *gen.* βρέτεος, *pl.* βρέτη (see § 54. *Obs.* 4).

βῶν, *acc.* § 50. *Obs.* 2.

γάλα, (τὸ, *milk*), makes γάλακτος, γάλακτι (compare § 41, 5, with the note).

γάλωϛ, (*sister-in-law*), *gen.* γάλω, *Ion. nom.* γαλώϛ, *gen.* γαλώ.

γαστήρ, § 47, 2, and *Obs.* 3.

γέλωϛ, (ὁ, *laughter*), *gen.* ωτος, *acc.* γέλωτα, and (according to the Attic second decl.) γέλων (§ 56. *Obs.* 6. b.)

Homer has also the *dat.* γέλῳ, and in *Od.* v. 346, the *acc.* γέλον, but with the various reading γέλω (§ 37. *Obs.* 2. and § 56. *Obs.* 6. c.).

γλάφυ, § 57. *Obs.* 3.

γλήχων, § 56. *Obs.* 7.

γόνυ, (τὸ, *the knee*.) *gen.* γόνατος, &c. *dat. pl.* γόνασιν (as if of ΓΟΝΑΣ) : compare δόρυ, δόρατος.

Ion. γούνατος, &c., and with poets γουνός, γουνι, *pl.* γούνα, γούνων. Compare δόρυ.

Γοργών, § 56. *Obs.* 6. e.

γυνή, (*wife*.) γυναικός, γυναικί, γυναικα, ὦ γύναι, *pl.* γυναικες, ας, γυναικῶν, γυναιξιν (of ΓΥΝΑΙΞ).

Compare the *voc.* γύναι with ἄνα, § 45. *Obs.* 5, and § 41, note 5. The accent in γυναικός is an exception from § 43. *Obs.* 4.

δαί, § 56. *Obs.* 5.

δεῖνα, § 73.

δένδρον (τὸ, *tree*.) has the *dat. pl.* commonly δένδρεσι of τὸ δένδρος, which occurs in Ionic writers : compare κρίνον.

The *pl.* δένδρεα, δενδρέοις, comes from another Ionic form, and occurs likewise in common prose.

Διός, Διῖ, see Ζεύς.

δόρυ, (τὸ, *spear*.) *gen.* δόρατος, &c. *dat. pl.* δόρασι (of ΔΟΡΑΣ) : compare γόνυ, γόνατος.

Ion. δούρατος, &c. The (rather poetical) casus δορός, δορί, *Ion.* δουρός, δουρί, *pl.* δοῦρα, δούρων, δούρεσιν, come from a still simpler form. Compare γόνυ.

δορυξέ, *voc.* see § 36, note.

δῶ, § 57. *Obs.* 3.

ἔαρ, ἥρος, see § 41. *Obs.* 7.

ἑάων, see εὔς.

ἔγχελυς, (ἡ, *eel*.) *voc.* has in the *pl.* *Ion.* ἐγχέλυες, &c. *Att.* ἐγχέλεις, ἐγχέλεων (§ 51. *Obs.* 1).

εἰκῶν, § 56. *Obs.* 7.

εὔς, (*good*.) an Epic word, of which there is only the *gen.* ἐῆος¹, *acc.* ἐῦς. Also ἡῦς, *acc.* ἡῦν, *neut.* ἡῦ. The Epic *gen. pl.* ἑάων (see § 35. a. *Obs.* 4. c.) comes from another form, ΕΟΣ, α, ον, and its *neut. pl.* τὰ ΕΑ (*goods*).

ἔως, § 37. *Obs.* 2.

Ζεὺς, (*Jupiter*.) *gen.* Διός, *dat.* Διῖ, *acc.* Δία, (as if from ΔΙΣ,) and a still less frequent form, Ζηνός, Ζηνι, Ζῆνα, (from ΖΗΝ,) *voc.* Ζεῦ.

ζῶς, § 64. *Obs.* 2.

ἡλὲ, *Il.* ο. 128. φρένας ἡλὲ, (*madman*!) a *vocat.* abbreviated from the equally rare ἡλῆος (*Od.* β. 243. φρένας ἡλῆε).

ἦρα, a defective *accus.* in the Epic poets (*love*, *assistance*).

ἦρως, (*hero*.) *gen.* ωος, contracts in the Attics the *accus.* ἦρωα, ἦρωας, into ἦρω, ἦρως.

The short vowel is also absorbed in the other terminations for the sake of the metre, *dat.* ἦρωι, *nom. pl.* οἱ ἦρωες. Compare § 56. *Obs.* 6. a.

¹ The *gen.* ἐῆος in Homer was formerly distinguished from it by the *spiritus*, where the sense seemed to require the pron. possessive *thy*; for instance, παιδὸς ἐῆος, of *thy son*. It was then considered as the *gen.* of an old form, 'ΕΥΣ for ἐός, *his*, which, like other forms of the third pers., (see the *Syntax*, § 127. *Obs.* 5,) was used for the pron. poss. of the second pers. But ἐῆος is the only correct reading. The pronoun here is not expressed, and the adjective ἐῦς supplies it in some degree; just as ἑσθλός (*excellent*) is sometimes very ingeniously employed where the pron. poss. might be used; for instance, *Il.* ε. 469. π. 573. Compare especially *Od.* γ. 379, with *Il.* ω. 422. See Buttm. *Lexilogus*, I. 23.

ἡύς, see *εὐς*.

Θαλής, *gen.* Θάλεω, *dat.* Θαλῇ, *acc.* Θαλῆν. We find this name in the oldest and best writers, with the accent removed only in the *gen.*, and with the *Ion. gen.* (Herod., Plato, &c.) The *gen.* Θαλοῦ, and the form Θάλης, Θάλητος, *ητι, ητα*, are later. To accent the first syllable of the *casus* after the first decl., excepting Θάλεω, is incorrect.

Θέμις, (*ἡ, right, Themis*), has in the old and Epic writers *θέμιστος*, *Dor.* *θέμιτος*, in common language *θέμιδος*, *Ion.* *θέμιος*. Even the goddess, with Plato, is in the *gen.* *Θέμιτος*.

Θέραπα, *θεραπείας*, § 56. *Obs.* 8.

Θριξ, (*ἡ, hair*), *gen.* τριχός, &c. *dat. pl.* θριξι, after § 18.

ἰδρώς, § 56. *Obs.* 6, b.

| Ἰησοῦς, § 56. *Obs.* 1.

ἰχώρ, § 56. *Obs.* 7, 2.

κάλως, (*ὁ, cable*), *gen.* ω, *acc.* ων, *pl.* also κάλως and κάλοι, *acc.* κάλους (from ΚΑΛΟΣ): see § 56. *Obs.* 6. a. c.

κάρᾱ, *Att.* κάρη, *Ion.* (τὸ, *head*). Of the first form, though so frequent in Attic poets, there are no other *casus* met with in them but the *dat.* κάρᾱ. We have stated above, § 41, 8, that the *casus* κάρητος, *τι*, belong to κάρη, but there is besides a more perfect form in the Epic poets, καρήατος, from a more rare *nom.* κάρηαρ. Compare § 41. *Obs.* 7. We have in the *Hymn to Ceres*, (v. 12.) the *pl.* κάρᾱ (for -αα or -ηα).

To these must be added the poetical forms ΚΡΑΑΣ and ΚΡΑΣ, the *nom. sing.* of which is not to be met with. The first is Epic, and *neut. pl.* κράατα; the other κρατός, *τι*, is common to all the poets, and generally *masc. acc. sing.* κράτα, Homer. There is a third form peculiar to Sophocles, *nom.* and *acc. sing.* τὸ κράτα (*Philoct.* 1457).

κίρας, § 54.

| κλαδί, § 56. *Obs.* 8.

κλείς, (*ἡ, key*), κλειδός, has in the *acc.* κλειδα, commonly κλεῖν, and in the *pl.* κλειδες, κλειδας, *contr.* κλεῖς.

κνίφας, (*darkness*), prefers in the *gen.* the form -εος, (*κνίφους*, Aristoph. *Ecol.* 290.) and in the *dat.* φ (§ 54. *Obs.* 4). Epic form -ας, αῖ.

κοινωνός, (*partner*), Xenophon has, instead of its regular *pl.*, κοινωνέας and ας. Compare § 56. *Obs.* 8.

ΚΡΑΑΣ, ΚΡΑΣ, see *κάρᾱ*.

κρέας, § 54.

| κρεῖ, § 57. *Obs.* 3.

κρίνον, (τὸ, *lily*), has a collateral form in the *pl.* τὰ κρίνεα, (Herod.) κρίνεσι, as if of ΚΡΙΝΟΣ. Compare *δένδρον*.

κρόκα, § 56. *Obs.* 8.

| κυκεών, § 55. *Obs.*

κύων, (*dog*), κυνός, κυνὶ, κύνα, ὦ κύον, *pl.* κύνες, κυνῶν, κυσὶ, κύνας.

κῶας, (τὸ, *fleece*), *gen.* κῶεος, *pl.* κῶεα, § 54. *Obs.* 4.

λᾶας, *contr.* λᾶς, (*ὁ, stone*), *gen.* λᾶος, *dat.* λᾶϊ, (§ 43. *Obs.* 4.) *acc.* λᾶαν, λᾶν, (§ 44. *Obs.* 1.) *dat. pl.* λᾶεσιν. But we meet also with the *gen.* λᾶον after the first decl. (as from λᾶς.)

λίπα, an old subst. neuter, (*oil, grease, fat*, Hippocrates,) for which we also find λίπας. The *dat.* λίπαϊ, λίπα, was shortened in pronunciation, and sounded again like λίπα, particularly in the expression λίπα ἀλείφεισθαι, *to anoint one's*

self with oil. Hither belongs also Homer's λίπ' ἐλαίῳ, which may be considered as the *dat.* of λίπα ἐλαιον (*olive-oil*).

λίς, (ὁ, *lion*.) *acc.* λιν. No other *casus* occurs in the ancient authors.

λίς, *adj.* see § 64. *Obs.* 3. 5.

λιτή, λῖτα, *dat.* and *acc.* of a *nom.* which is wanting, (*fine linen*.)

μάλη, § 57. 2.

μάρτυς, (*witness*.) makes μάρτυρος, &c. *acc.* μάρτυρα and μάρτυν, *dat. pl.* μάρτυσιν.

μάστι, *ιν*, § 56. *Obs.* 8.

μέγας, see below, § 64.

μεις, is the *Ionic nomin.* of μῆν, (ὁ, *month*.) *gen.* μηνός, &c.

μέλε, a *vocat.* which occurs only in familiar conversation, ὦ μέλε, and is addressed to both sexes².

μήτρως and Μίνως, § 56. *Obs.* 6. a.

ναῦς, (ἡ, *ship*.) the *Attic declension* of which is,
Sing.—*nom.* ναῦς, *gen.* νεώς, *dat.* νηϊ, *acc.* ναῦν,
pl.—*nom.* νῆες, *gen.* νεῶν, *dat.* ναυσὶ, *acc.* ναῦς.

The old and *Doric* form is *gen.* νᾶος, (whence νεώς, according to § 27. *Obs.* 10.) &c., the *Ionic* νηϋς, νηός, &c. *acc.* νῆα and νηῦν. This gives a second *Ionic* *decl. gen.* νεός, *acc.* νέα, *pl.* νέες, νέας. Thucydides has νεοῖν for the *dat.* of the *dual*.

νίφα, § 56. *Obs.* 8.

Οἰδίπους, *gen.* Οἰδίποδος and Οἰδίπου, *dat.* -οδι, *acc.* -οδα and -ουν, *voc.* -ου.

There is an *Epic* and *Lyric collateral* form, (as if of the *nom.* Οἰδιπόδης,) viz. *gen.* Οἰδιπόδαο, *Dorice* -ᾱ, *Ionice* -εω, *dat.* -ῃ, *acc.* -ην, *voc.* Οἰδιπόδα.

οἷς, οἷς, § 50. *Obs.* 6.

ὄνειρον, (*dream*.) makes as a *neuter* ὄνειρατος, &c. *pl.* ὄνειρατα. (*comp.* πρόσωπον.) There is also ὁ ὄνειρος, *ου*.

ὄρνις, (ὁ, ἡ, *bird*.) ὄρνιθος, has in the *pl.* a *collateral* form, (after πόλις,) ὄρνεις, ὄρνειν: compare § 56. *Obs.* 5.

We also meet in the *Attic* poets with the *acc. pl.* ὄρνις (§ 50. πόλις). The *Dorians* said ὄρνιχος, ὄρνιχα, &c. (§ 16. *Obs.* 1. a.) without making the *nomin.* in ξ.

ὄσσε, *nom.* and *acc.* (*eyes*.) is a *dual* only; it makes the *gen.* and *dat.* merely after the second *decl.* in a *pl.* form; ὄσσων, ὄσσοις, ὄσσοισιν.

οὔδας, (τὸ, *ground*.) οὔδεος, οὔδεϊ (§ 54. *Obs.* 4).

οὔς, (τὸ, *ear*.) *gen.* ὠτός, &c. *gen. pl.* ὠτων, (§ 43. *Obs.* 4.) *dat. pl.* ὠσιν, *contr.* from οὔας, ατος, *Doric nom.* ὠς.

παῖς, (*child, boy*.) παιδός, has in the *dissyllabic Epic* form παίς, παῖν in the *accus.*

πάτρως, § 56. *Obs.* 6. a.

Πειραιῶς, *gen.* § 53.

² This is considered, (like ἡλὲ above,) as an abbreviation, instead of μέλεε from μέλεος, *unfortunate*. But it also frequently occurs in a good and flattering sense. (Plato *Theæt.* 90. *Schol.*) It may be considered as the expression, 'my friend,' which is used in both senses.

πλέες, § 68, 6.

πνύξ, (ή, *the place where the people held their assemblies*,) made anciently πυκνός, πυκνί, πύκνα; afterwards also πνυκός, &c. πολίς, § 64.

Ποσειδῶν, ὠνος, *acc.* Ποσειδῶ, *voc.* Πόσειδον, (§ 45. *Obs.* 2. § 55, 2.)

The oldest form is, Ποσειδάων, *ονος*, Dor. Ποσιδάν or Ποτειδάν, *ανος*, Ion.

Ποσειδέων, *ωνος*.

πόσις, § 50. *Obs.* 5. and § 51. *Obs.* 3.

πρῶτος, πρᾶς, § 64, 2.

πρέσβυς, (ὄ,) when it signifies *old man*, has only the *acc.* πρέσβυν, *voc.* πρέσβυ. As *ambassador*, it is used only in the *pl.* (οἱ πρέσβεις, *dat.* πρέσβεισι.) Its deficiencies are supplied by πρεσβύτης, *old man*, and πρεσβευτής, *ambassador*.

Isolated and poetical instances, as πρέσβιως, of the *ambassador*, Aristoph. *Acharn.* 93. πρέσβηες, *old men*, *Scut. Herc.* 245. prove nothing against the common use.

πρόσωπον, (τὸ, *face*,) *pl.* Epic προσώπατα, προσώπασιν. Compare ὄνειρον.

πρόχοος, (ή, *ewer*,) Attic πρόχους, *gen.* πρόχου, (§ 60. *Obs.* 5.) passes over to the third decl. in the *pl.* : *dat. pl.* πρόχουσιν, (Aristoph. *Nub.* 272. Eurip. *Ion* 434.) like βούς, βουσίν.

πῦρ, (τὸ, *fire*,) makes its *plural* after the second decl. τὰ πυρὰ, *dat.* πυροῖς (Xen. *Anab.* 7, 2).

σάος, σῶς, § 64, 3.

σῆς, (ὄ, *moth*,) *gen.* σεῖς, *pl.* σείες, σείας, *gen.* σεῶν, § 43. *Obs.* 4. In later times, σῆτος, &c. σκῶρ, (τὸ, *ordure*,) *gen.* σκατὸς, &c. (see ὕδωρ.)

σμῶδιξ, (ή, *weal*,) makes σμῶδιγος, &c.

σπείος, § 53. *Obs.* 2 and 5.

στάγες, § 56. *Obs.* 8.

στιάρ, στῆρ, *gen.* στητὸς, § 41. *Obs.* 7.

στιχός, (*gen.*) στίχης, § 56. *Obs.* 8.

σῶς, § 64, 3.

σωτήρ, *voc.* § 45. *Obs.* 2.

τὰν, ὦ τὰν, (*a salutation in common life*, O thou³! rarely O ye!)

ταῶς, § 56. *Obs.* 6. c. d.

τριχός, &c. see θρίξ.

τυφός, § 56. *Obs.* 6. d.

ὔδωρ, (τὸ, *water*,) *gen.* ὕδατος, &c., *dat. pl.* ὕδασιν.

See above, σκῶρ, σκατὸς. The old *nom.* is ὕδασ: its interchange with ὕδος (compare § 54. *Obs.* 4.) accounts for the Epic *dat.* ὕδει.

υῖος, (*son*,) is regular, but very frequently, and especially in the Attics, also has the following *casus*, after the third decl., *gen.* υῖεος, *dat.* υῖεῖ, (*acc.* υῖέα,) *dual*, υῖέε, υῖέοιν, *pl.* υῖεῖς, υῖέων, υῖέσιν, υῖέας (υῖεῖς).

Of these the *gen.* and the whole *pl.* are mostly used, even preferably to the regular form. The *acc.* υῖέα is rejected, as well as the reading of the

³ The reading ὦ τὰν rests on the absurd derivation from ἑτης, *friend*. ὦ ἑτα.

gen. vίewς. The Ionians make the *gen. vίηος*, &c. All this is a mere lengthening of the *casus*, derived from the simplest old form 'ΥΙΣ, used by the Epic poets, and the accent of which in the *gen.* and *dat. sing.* points to a contraction of *vī*, *gen. vίος*, *dat. vίι*, *acc. vία*, *pl. vίες*, *dat. vίάσι*, with the *a* inserted (like *παράσιν*, *ἀνράσιν*,) because the diphthong *vi* is not used before a consonant.

ὕσμῖνι, § 56. *Obs.* 8.

φάρυγξ, (ή, *throat*,) *υγγος*, poetically φάρυγος, &c.

φρέαρ, *gen. φρέατος* and *ἄτος*, contr. φρητός, &c. See § 41. *Obs.* 7.

χείρ, (ή, *hand*,) has in the *gen.* and *dat.* of the *dual* χεροῖν, and in the *dat. pl.* χερσὶν (with poets also χερὸς, χερὶ, and χεροῖν).

χελιδών, see § 56. *Obs.* 7.

| χέρηϊ, &c. and χέρεια, § 68, 2.

χοῦς, (ό, 'a measure of liquids,' *CONGIUS*,) is partly regular, (after βούς,) χόος, χοῖ, χοῦν, *pl.* χόες, χόας, but as it properly is a contraction of χοεύς, (*Hippocr.*) the better Attic forms, *gen. χοῶς*, *acc. χοᾶ*, *acc. pl. χοᾶς**, come from this, according to § 53, 2. But χοῦς, ό, (*earth heaped up*,) has merely *gen. χόος*, *acc. χοῦν*, &c. See πρόχους.

χρέων, § 57, 3.

χρέως*, (τὸ, *debt*,) an Ionic-Attic form for χρέος, (*gen. χρέους*,) has *gen.* again χρέως, *pl. χρέα*, (§ 53. *Obs.* 2.) &c. The *dat.* is wanting in both numbers. The Epic poets have χρεῖος and χρεῖως in the *nomin.*

χρῶς, (ό, *skin*,) *gen. χρωτός*, &c. Ionic χροός, χροῖ, χροά. The Attic *dat. χρῶ* is used merely in the expression ἐν χρῶϊ (§ 56. *Obs.* 6. b).

ῶ τὰν, see τάν.

| ὠτός, see οὗς.

§ 59.—Of the Adjectives.

1. The Greek language, by its distinction of genders (*motio*), has two classes of adjectives; the *first* comprises adjectives of three terminations, the *second* adjectives of two terminations, in the last of which the *masc.* and *fem.* have a common form (they are, as in Latin, *communis generis*). There is, properly speaking, no third class of adjectives, since the few which might be enumerated in this class are not, as in Latin, *generis omnis*. See § 63, 3-5, and the seeming exception, *ibid.* *Obs.* 2.

* Which must not be confounded with χόας, from αἱ χοαί, libations in honour of the dead.

† Hitherto χρέως frequently occurred in our editions as *nomin.* and *accus.*; it has now been restored also as a *gen.* from MSS., for instance, Demosth. c. *Timoth.* 1189, 25. 1203, 16. The form itself may be explained by the verb χράω. The oldest form of the substantive was ΧΡΑΟΣ, *gen. ΧΡΑΟΥΣ*, and from this arose the *nomin.* and *gen. χρέως*, just as λαός and λαούς made λείω. Χρίος is the abbreviation.

2. The *fem.* of adjectives of three terminations always follows the first decl.

3. The *neuter* always has in the *nomin.*, and consequently in the three similar *casus*, (§ 33. *Obs.* 5.) a particular form, but which in the other *casus* is declined like the *masculine*.

Obs. To decline adjectives correctly, we need only to know the *gen. masc.* beside the *nomin.*

§ 60.—Adjectives in -ος.

1. The adjectives in -ος are the most numerous; they correspond to the Latin adjectives in *us*, and either are, like them, of three terminations,

Masc. ος, *fem.* η or ā, *neuter* ον;

or of two terminations,

common ος, *neuter* ον.

See the few which have the *neuter* in ο, among the pronouns, § 74.

2. Most adjectives are of three terminations; whenever there is a vowel or ρ before the final syllable, they have in the *fem.* ā, *gen.* ας, else always η. Thus, for instance,

κοῦφος, κούφη, κοῦφον, (*light*,)
φίλος, φίλη, φίλον, (*dear, friendly*,)
δεινός, δεινή, δεινόν, (*dreadful*,)

but

νέος, νέα, νέον, (*young*,)
φίλιος, φιλία, φίλιον, (*benevolent*,)
ἐλεύθερος, -έρα, -ερων, (*free*,)
πυρρός, -ά, -όν (*red*).

Obs. 1. Only those in οος have in the *fem.* η: ὀγδοός, ὀγδόη, θοός, θοή. But when ρ precedes, they also make the *fem.* in α: ἀθρόος, ἀθρόα. The *fem.* in α is always long, except in δῖος, δῖα, δῖον, (*divine*,) and some adjectives in εῖος. See Butt. *Complete Gr. Gram.*, and πότνια, § 64. *Obs.* 3. Respecting the accent, see § 34. *Obs.* III. 1, 2.

3. The following adjectives in ος are partly always, and partly usually, of two terminations, viz. ὁ and ἡ βάρβαρος, ον, ἡσυχος, τιθασός, ἄρτιος, κείριος, πάτριος, βασιλείος, γνώριμος, ὠφέλιμος, &c., and with the Attics and poets many more, which commonly have the three terminations, as ἐλεύθερος, κόσμιος, &c.

4. Compound adjectives in ος, in particular, are of two terminations; as ὁ, ἡ βαθύκολπος, εὐφωνος, ἄλογος, ἀργός, (for ἄεργος,) ἀπόκληρος, ἐγκύκλιος, διάλευκος, (though the primitive is λευκός,

ἡ, ὄν,) πολυγράφος: also those derived from compound verbs, as διάφορος, ὑπήκοος, ἐξαίρετος. Those, however, which in their derivation add the syllable κός, have always the three terminations, as ἐπιδεικτικός, ἡ, ὄν, (from the verb ἐπιδείκνυμι) εὐδαιμονικός, ἡ, ὄν (from εὐδαιμῶν); and frequently also the adj. in ιος (οιος, &c.), when they are compounded with the so-called a privative; *ex. gr.* ἀνάξιος, ἰα, ἰον.

Obs. 2. All adjectives in ος, which having their final syllables in

κος, λος, νος, ρος, and εος,

clearly added, as a mark of their derivation from other words, for instance, μαντικός, δειλός, δεινός, φανερός, πλεκτός, χρύσεος, have generally, at least in prose, the three terminations. But among those ending in

μος, ιος, ειος, αιος,

there are several *communis generis*. Poets only sometimes allowed themselves, for the sake of the verse, ἡ λαμπρός, φανερός, κλυτός, and the like.

Obs. 3. It is also a pretty general rule, that the adjectives in ος, which in making their *fem.* in η or α would render it similar to the abstract subst., have it partly always, and partly frequently, in ος, *ex. gr.* σωτήριος, ἑλευθέριος, βασιλείος, because of ἡ σωτηρία, ἑλευθερία, βασιλεία: thus φίλιος, which has the *fem.* φιλία, has also ἡ φίλιος, because of the subst. ἡ φιλία.

Obs. 4. The poets, on the contrary, employ also compound adjectives, which generally are *communis generis*, with the *fem.* form; as ἀθανάτη, ἀμφιλύκη, Homer, ἄδμήτη, Sophocles. See the comparatives and superlatives, § 65, &c., and *Obs. 6* to the same §.

Examples for the practice of the adjectives in ος are given in the *Appendix*.

5. Some adjectives in οος are contracted, viz.:

- a.) The *communia*, like εὖνους, εὖνουν, (well-disposed,) *gen.* εὖνου. They are all compounds of contracted words of the second decl., as νοῦς, πλοῦς, &c. Their decl., as they are compounds of words already contracted, is independent of the general rules of accentuation; hence they retain the accent in all *casus* upon that syllable, where it was in the *nom.*, whilst the resolved form is obliged to throw it forward; *ex. gr.* εὖνου (resolved εὐνόου). They even circumflex the *penultima*, when long by nature, before the contracted οι of the *nom. plur.*; *ex. gr.* εὖνοι; but it is to be recollected that the accent can never be removed to the *antepenultima*; thus, περίπλοι, κακόνοι (κακόνους¹). The neuter *plur.* in *oa* remains unchanged: τὰ ἄνοα, of ἄνους, *senseless*.

¹ In the common language of the day, these contractions degenerated into abbreviations in ος. Hence the collateral forms in νος of proper names originally ending in νοος; the former therefore lengthen the penultima; *ex. gr.* Εὐθύνους and Εὐθύνης, Ἀρχίνους and Ἀρχίνος, Καλλίνους, properly Καλλίνους.

Sing. εὔνους, εὔνουν
εὔνου
εὔνῳ
εὔνουν, εὔνουν

Plur. εὔνοι, εὔνοα
εὔνων
εὔνοι
εὔνους, εὔνοα.

b.) The *multiple numerals*, ἀπλός, διπλός, η, ον, &c. (simple, twofold.) They have this peculiarity, that they all contract όη and όα into η̄ and ā : hence

Sing. διπλός, διπλοῦς, διπλόη, διπλῇ, διπλόον, διπλοῦν
διπλόου, διπλοῦ, διπλόης, διπλῆς, &c.

Plur. διπλοί, διπλοῖ, διπλόαι, διπλαῖ, διπλόα, διπλᾶ
διπλών, διπλῶν, &c.²

6. Some adjectives in εος, denoting a material, are contracted and transpose the accent ; as χρύσεος, (*golden*), χρυσέα, χρύσειον, contr. χρυσοῦς, χρυσῇ, χρυσοῦν, *gen.* οῦ, ῆς, οῦ, &c. If there be another vowel or ρ preceding the final syllable, the *fem.* is not contracted into η̄, but into ā, as ἐρέεος, (*woollen*), contr. ἐρεοῦς, ἐρεᾶ, ἐρεοῦν : ἀργύρεος, (*made of silver*), contr. ἀργυροῦς, ἀργυρᾶ, ἀργυροῦν. The letter ε in the *Dual* and *Plur.*, like the letter ο in the *multiple numerals*, becomes absorbed by the following diphthong or vowel ; hence the *neut. plur.* τὰ χρυσᾶ, *acc. fem.* τὰς χρυσᾶς : *ex. gr.*

| | | |
|----------------------------|---------------|------------------|
| <i>Sing.</i> χρύσεος, σοῦς | χρυσέα, σῇ | χρύσειον, σοῦν |
| χρυσέον, σοῦ | χρυσέας, σῆς | χρυσέον, σοῦ |
| χρυσέω, σῶ | χρυσέα, σῇ | χρυσέω, σῶ |
| χρύσειον, σοῦν | χρυσέαν, σῇν | χρύσειον, σοῦν |
| <i>Plur.</i> χρύσειοι, σοῖ | χρύσειαι, σαῖ | χρύσεια, σᾶ, &c. |

But the word (ἀργύρεος, έα, εον) ἀργυροῦς, ἀργυρᾶ, ἀργυροῦν

Gen. ἀργυροῦ, ἀργυρᾶς, *dat.* ἀργυρῶ, ἀργυρῇ, &c.

ἐρεοῦς, ἐρεᾶ, ἐρεοῦν, *gen.* ἐρεοῦ, ᾶς, &c.

§ 61.—Adjectives in ως.

1. Adjectives in ως after the Attic second decl. (see § 37.) are generally *communis generis*, as ό and ἡ ἱλεως, τὸ ἱλεων, (*propitious*), and partly have the *neut.* ω, as ἀγήρως, *neut.* ἀγήρων and ἀγήρω. (See § 37. *Obs.* 2.)

2. The simple πλέως, (*full*), πλέα, πλέων, *neut. pl.* πλέα, has the three terminations, but its compounds conform to the above rule, *ex. gr.* ἀνάπλεως, ἀνάπλεων.

Obs. About those in γελως and κερως, see § 63. *Obs.* 5. — σῶς, see § 64, 3.

² These numerals must not be confounded with the compounds of πλοῦς, (*navigation*), which are *communis generis*, as ό, ἡ ἄπλους, εὔπλους, &c. *neut. ον, neut. pl. οα.*

§ 62.

The remaining adjectives of three terminations are—

- 1.) *υς, εια, υ*, as *γλυκὺς, γλυκεῖα, γλυκὺ, sweet*, see § 51, 5,
ex. gr.

| | |
|-----------------------------|--------------------------------|
| <i>Sing.</i> γλυκὺς, εῖα, ὕ | <i>Plur.</i> γλυκεῖς, εῖαι, ἑα |
| γλυκέος, εἶας, ἑος | γλυκέων, εἰῶν, ἑων |
| γλυκεῖ, εἶα, εἷ | γλυκέσι, εἶαις, ἑσι |
| γλυκὺν, εἶαν, ὕ | γλυκεῖς, εἶας, ἑα |
| (γλυκὺν,) εῖα, ὕ | γλυκεῖς, εῖαι, ἑα |

Dual. γλυκέε, εἶα, ἑε
γλυκέοιν, εἶαιν, ἑοιν.

Examples: βαρὺς, *heavy*, βραδὺς, *slow*, βραχὺς, *short*,
εὐρὺς, *broad*, ἡδὺς, *pleasant*, ὀξὺς, *sharp*, ὠκὺς, *swift*,
θῆλυς, *εια, υ, female*.

- 2.) *εις, εσσα, εν, gen. εντος, χαρίεις, graceful*, § 46. *Obs. 1.*

| | |
|--------------------------------|-------------------------------------|
| <i>Sing.</i> χαρίεις, ἑσσα, ἑν | <i>Plur.</i> χαρίεντες, ἑσσαι, ἑντα |
| χαρίεντος, ἑσσης, ἑντος | χαρίεντων, ἑσσῶν, ἑντων |
| χαρίεντι, ἑσση, ἑντι | χαρίεσι, ἑσσαις, ἑσι |
| χαρίεντα, ἑσσαν, ἑν | χαρίεντας, ἑσσας, ἑντα |
| χαρίεν, ἑσσα, ἑν | χαρίεντες, ἑσσαι, ἑντα |

Dual. χαρίεντε, ἑσσα, ἑντε
χαρίέντοιν, ἑσσαιν, ἑντοιν.

Examples: αἱματώεις, *bloody*, ὑλῆεις, *woody*, φωνῆεις, *vocal*.

- 3.) *ας, αινα, αν, as μέλας, μέλαινα, μέλαν, black*.

(*gen. ανος, gen. μέλανος.*)

There is but *τάλας, miserable*, like *μέλας*.

- 4.) The following isolated ones,

τέρην, τέρεινα, τέρεν, *gen. ενος, (tender,)*
ἐκὼν, ἐκοῦσα, ἐκὼν, *gen. όντος, (spontaneous,)*
πᾶς, πᾶσα, πᾶν, *gen. παντός, (the whole, all,)*

and all participles of an active form, § 88, 8, and § 103.

Obs. 1. The adjectives in *υς* are also *communis generis* with poets: as ἡδὺς *ἀντμή*, Hom. θῆλυς *νεολαία*, Theocr. The Ionians have, instead of the *fem.* εῖα—*εα* and *ἑη*, as ὠκία, βαθίην (Homer). Of ἡμισυς, (*half*), the older Attics also made ἡμίσεια instead of ἡμίσεια. See the note to Plato *Meno*. 17, and Buttm. *Complete Gr. Gr.*

Obs. 2. There is a compound of ἐκὼν, ἀέκων, (*involuntary*), which is contracted ἄκων, οὔσα, ἄκων. The *neut.* πᾶν is long, merely because it is a monosyllable; but in its compounds it is, conformably to analogy, short, ἅπας, ἅπασα, ἅπᾶν (*all taken together*).

Obs. 3. The adjectives in *εις* give rise to contracted adjectives; ἥεις, ἥεσσα, ἥεν, are contracted into ῆς, ῆσσα, ῆν—and ὀεις, ὀεσσα, ὀέν, into οὖς, οὖσσα, οὖν, for instance,

τιμῆς, τιμῆσσα, τιμῆν, *gen. τιμῆντος*—from τιμήεις, *honoured*.

μελιτοῦς, μελιτοῦσσα, μελιτοῦν, *gen. μελιτοῦντος*—from μελιτόεις, *full of honey*.
See about them § 41. *Obs. 5.*

§ 63.—*Adjectives of one and two terminations.*

1. Adjectives of two terminations all follow the third decl. They are—

1.) *ης, neut. ες*—as *σαφής, σαφές, clear.*

(*gen. εος, contr. ους,*) *gen. σαφοῦς* (Paradigma τριήρης and τεῖχος,) *ex. gr.*

Sing. σαφής, σαφές

σαφοῦς

σαφεῖ

σαφῇ, σαφές

Plur. σαφεῖς, σαφῇ

σαφῶν

σαφέειν

σαφεῖς, σαφῇ.

Dual Nom. σαφῇ, gen. σαφοῖν.

Examples: ἀληθής, *true*, ἀγεννής, *ignoble*, ἀκριβής, *accurate*, αὐθάδης, (long α,) *proud*, θηριώδης, *brutal*, πλήρης, *full*, ἀλής, *amassed*, ψευδής, *false*, πρηνής, *bending forward*.

ὑγής, see § 53.

2.) *ων, neuter ον*—as *πέπων, πέπον, ripe.*

(*gen. ονος,*) *gen. πίπονος.* (Parad. δαίμων.)

Examples: ἀμύμων, (long υ,) *blameless*, ἀπράγμων, *idle*, εὐγνώμων, *well-meaning*. See the comparatives in *ων* and *ίων*, § 67. 68, a. § 55.

3.) *ις, neuter ι*—as *ἴδρις, ἴδρι, knowing*, *gen. ἴδριος,*

(*gen. ιος,*) has very few examples. (Paradigma πόλις, § 50.)

νηστis, jejune, fasting, *τρόφis, well-fed*. The Attic poets form the *gen.* of these words sometimes in *ιδος*: *ἴδριδος*.

4.) The following isolated one:

ἄρρην or *ἄρσην, neut. ἄρρην, ἄρσεν, masculine,*

gen. ἄρρένος, ἄρσενος.

2. But besides these, there are adjectives compounded with subst., of which they retain the final syllable and declension, as far as it is possible, as is best seen from the examples. They all are *communis generis*, and have a *neut.* gender when it can be formed agreeably to analogy; for instance,

εὐχαρις, εὐχαρι, graceful, gen. ιτος, from *ἡ χάρις, ιτος,*

ἄδακρυς, ἄδακρυ, tearless, gen. νος, from *τὸ δάκρυ, νος.*

μονόδους, μονόδον, gen. οντος, from *ὁ ὁδός, ὄντος.*

Sometimes the conversion of *η* into *ω*, and *ε* into *ο*, takes place in the final syllable; for instance,

from *πατήρ, ἕρος,* comes *ἀπάτωρ, ορ, fatherless, gen. ορος,*

from *φρὴν, φρενός,* comes *σώφρων, ον, wise, gen. ονος.*

3. If no analogous *neut. gender* can be formed, the adjective has but one termination, which, however, is only *communis generis*, (not, as in Latin, *omnis generis*.) *ex. gr.* ὁ and ἡ ἄπαις, δος, *childless*; ὁ and ἡ μακρόχειρ, *longimanus*, ‘*having long hands*.’

4. There are some adjectives *communis generis* of one termination, in ης, ητος (ἡμιθυνης,) in ως, ωτος, (ἀγνώως,) in ξ and ψ, (ἡλιξ, κος, μῶνυξ, χος, αἰγίλιψ, πος,) and one in ην, ἀπτην, ἀπτηνος.

5. Common ones of this kind are also several adjectives in ἄς, *gen.* ἄδος, as λογᾶς, (*select*.) φυγᾶς, νομᾶς, σπορᾶς, and some in ις and υς, *gen.* ἰδος, υδος (ἄναλκις, ἔπηλυς, σύγκλυς). But generally those in ας and ις are only of the *fem. gender*, and on omitting a subst. become subst. of the *fem. gender*; for instance, ἡ μαινᾶς, (γυνή,) *a bacchant*, ἡ πατρις, (γῆ,) *native country*, ἡ Ἰᾶς, ἡ Ἑλληνίς.

6. Several adjectives of one termination are only of the *masc. gender*, especially γέρων, οντος, (*old*.) πρόσβυς, (*old*.) πένης, ητος, (*poor*.) and after the first decl. ἐθελοντής, (*voluntary*.) γεννάδας, (*noble*.) and several in ιας (as τροπίας, μονίας). See also *Obs.* 7.

Obs. 1. Some common adjectives of this kind have collateral *fem.* forms, but are mostly confined to poetry, as μουνογένεια, ἡδυνέπεια, from the *masc.* in ης. See also § 64. *Obs.* 3.

Obs. 2. As (according to § 58, 3.) the *neut.* always is declined like the *masc.*, the *gen.* and *dat.* of words, which have no *neuter gender* in the *nom.*, may be employed as being of the *neuter gender*, and such casus then actually are *omnis generis*; but this is done only by poets, as Eurip. *Or.* 834. δρομάσι βλεφάροις, Nicander *Ther.* 631. ἀργῆτι ἄνθει.

Obs. 3. Else the *neuter*, which is wanting, is supplied, in case of need, by a derivative form in ον, as βλακικόν, ἀρπακτικόν, μώνυχον, for βλάξ, ἄρπαξ, μώνυξ.

Obs. 4. Those compounded with ποῦς, ποδός, (*foot*.) are regularly declined like their subst., as δίπους, οδος: but in the *neuter* they take ον, (as εὔνους, εύνουν, of the contracted second decl.) and yet decline this *neuter* according to the general rule, § 58, 3, like the *masc.* τὸ δίπουν, τοῦ δίποδος.

Obs. 5. Adjectives coming from γέλως, ωτος, (*laughter*.) commonly forsake the decl. of their subst. and follow the Attic second decl. (see § 61); those made of κίρας, ατος, (*horn*.) change the α into ω, and follow the same decl.; but both have also the *gen.* ωτος, and the *neut.* ων then has the same anomaly as the adjectives compounded with ποῦς: for instance, φιλόγελως, δίκερως, *neut.* ων, *gen.* ω and ωτος. Those compounded with ἔρως retain nothing of the Attic second decl., but the accent in the *nom.*, as δύσερως, *gen.* ωτος.

Obs. 6. The compounds of πόλις take a δ in their declension, *ex. gr.* φιλόπολις, ι, *gen.* ἰδος; but in the Ionic and Doric writers they end regularly in ιος in the *gen. case*.

Obs. 7. But adjectives and substantives in Greek run so much one into the other, both in form and connexion, that not only many of the above-mentioned adjectives (as πρόσβυς, πένης) may be considered as subst., but also several real subst. (in

ης, τωρ, εως, as for instance, (ἰπνίτης ἄρκος) may be looked on as adjectives, and become *communis generis* with poets, even when they are of the *masc. gender*; see § 123. *Obs.* 1.

§ 64.—*Anomalous and Defective Adjectives.*

1. The two adjectives, μέγας, *great*, and πολὺς, *much*, derive only the *nom.* and *acc. sing. masc.* and the *neuter* from this simple form: μέγας, μέγαν, πολὺς, πολὺν, μέγα, πόλυ: all the rest and the whole *fem.* comes from the obsolete ΜΕΓΑΛΟΣ, η, ON, and πολλός, ἡ, ὄν, thus:

| <i>Sing. M.</i> | <i>F.</i> | <i>N.</i> | <i>M.</i> | <i>F.</i> | <i>N.</i> |
|-----------------|-----------|-----------|-----------|-----------|-----------|
| Nom. μέγας, | μεγάλη, | μέγα, | πολὺς, | πολλή, | πολὺ, |
| Gen. μεγάλου, | μεγάλης, | μεγάλου, | πολλοῦ, | πολλῆς, | πολλοῦ, |
| Dat. μεγάλῳ, | μεγάλῃ, | μεγάλῳ, | πολλῷ, | πολλῇ, | πολλῷ, |
| Acc. μέγαν, | μεγάλην, | μέγα. | πολὺν, | πολλήν, | πολύ. |

The *dual* and *pl.* are regular like those of adjectives in ος: μεγάλῳ, α, ω, μεγάλοι, αι, α, πολλοὶ, αὶ, ἃ, &c.

Obs. 1. The forms πολλός, πολλόν, are Ionic, and the regular forms of πολὺς are found in Epic poets; for instance, πολίος, πολίεις, εἷς, &c. They have also πούλως, πούλῳ, and employ the *masc.* likewise as *fem.* (*ex. gr.* *Il.* κ. 27.)

2. Πρᾶος, *mild*, is employed in this form only in the *masc.* and *neuter sing.*: the whole *fem.* and most *neut. pl.* are borrowed from dialects, as πραῦς (*Ion.* πρηύς).

Hence

| | | |
|-------------------------------|----------|-------------------------------|
| <i>Sing.</i> πρᾶος | πραεῖα | πρᾶον, <i>gen.</i> πράου, &c. |
| <i>Plur.</i> πρᾶοι and πραεῖς | πραεῖαι | πραέα |
| πραέων | πραεῖων | πραέων |
| πρᾶοις and πραεῖσιν | πραεῖαις | πρᾶοις and εἰσιν |
| πρᾶους and πραεῖς | πραείας | πραέα. |

3. Σῶς, (*safe*), contr. from ΣΑΟΣ, has of this form only σῶς, (*communis generis*), *acc.* and *neuter* σῶν, *acc. pl.* σῶς. Rarely *fem. sing.* and *neut. pl.* σᾶ. All the rest is of σῶος, α, ον (*Ion.* σόος).

Obs. 2. The *acc. pl.* σῶς is easily accounted for as coming from ΣΑΟΥΣ. But the *nomin. pl.* σῶς, which also occurs, points to the third decl. σῶς, σῶες: just as ΣΑΟΣ produced σῶς, ΖΑΟΣ produced the Homeric ζῶς, whence the common ζώος. (Compare the verbs σαός, σῶω, ἔζαον, ἔζων.)

4. The principal defective adjectives are—

a.) ἀλλήλων, § 74.

b.) ἄμφω, § 78.

c.) φροῦδος, *gone, evanescent*, which is used merely in the *nomin.* of all genders and numbers (see § 151).

Obs. 3. We notice also a few rare and poetical occurrences, as

- 1.) *πότνια*, in the Epic poets *πότνα*, (*venerable mistress*), only *fem.*
- 2.) *μάκαρ*, (*blessed*), is *communis generis*, but has also *μάκαιρα* in the *fem.* The *neuter* does not occur.
- 3.) A few adjectives *masc.* have a less frequent derivative form for the *fem.* *πένησσα* of *πένης*, *πρέσβεια* of *πρέσβυς*.
- 4.) Some *common* ones have a similar collateral form, (see above—*εια* for those in *ης*.) *πίερα* of *ὁ, ἡ, πίων*, (*fat*), *πρόφρασσα* of *ὁ, ἡ, πρόφρων* (*kind*).
- 5.) There are also older poetical simple forms, such as we have noticed of substantives, (and which are likewise erroneously considered as abbreviations,) *πρέσβα* for *πρέσβεια*, *λις* for *λίσση* (*smooth*).
- 6.) About *ἔνς* and *ἧς* see the list of *Anomalous Nouns*.
- 7.) The facility with which (according to § 63, 2. &c.) adjectives may be formed of substantives, induced poets to make them as often as it suited their convenience, and to use them with isolated *casus*, of which the *nomin. sing.* frequently cannot even be presupposed, conformably to any correct analogy: as *ἑρυσάσματες ἵπποι*, (from *ἄρμα, ατος*), *πολύαρνι θυέσγῃ*, (from the *gen. ἀρνός*), and the like.

§ 65.—Of the Degrees of Comparison.

(GRADUS COMPARATIONIS.)

1. The Greek language has, like the Latin and English, *positive*, (long,) *comparative*, (longer,) and *superlative*, (longest,) each of which is formed in the same way for the three genders and differs only in the terminations of the genders.

2. The most usual forms of comparison are the terminations
-τερος, α, ον, for the *compar.* and
-τατος, η, ον, for the *superl.*

3. Adjectives in *ος* reject the *ς* before these terminations, and retain the *ο* unchanged if they be preceded by a long syllable; as *βίβαιος, βεβαιότερος, ισχυρότερος, πιστότατος*: and also after a *muta cum liquida*, for instance, *σφοδρὸς σφοδρότατος, πῦκνος πυκνότερος* (see Buttm. *Complete Greek Grammar*, § 65. *Obs. 2*).

4. But when these terminations are preceded by a short syllable, *ο* is changed into *ω*, *ex. gr.* *σοφὸς σοφώτερος, καίριος καιριώτατος, ἐχθρότερος, καθᾶρώτατος*, &c.

Obs. 1. There are, however, exceptions for the sake of the metre: the *ω* occurs in Epic poetry after a long syllable, as *διζυρώτατος, κακοξινώτερος*, Homer, and in the Attic poets after *muta cum liquida*, as *δυσποτμώτατος*, Eurip.

Obs. 2. In some adjectives in *ος* there is more commonly *αι* or *ες* or *ις* inserted instead of this *ο* or *ω*, especially by the Attics; for instance,

- 1.) *μέσος, μεσαίτερος, μεσαίτατος*; *ἴσος equal, ἴδιος peculiar, εὐδῖος cheerful, πρῶτος early, ὕψιος late, ἡσυχος quiet*.
- 2.) *εσ*, especially by the Attics, *ἑρρωμένος strong, ἑρρωμενέστερος, τατος*, and

ἄκρᾱτος, unmixed, pure (§ 66. Obs. 2) ; sometimes ἄφθονος, abundant, and several others in the dialects, as σπουδαῖος, &c.

- 3.) ιο : λάλος, λαλίστερος, τατος ; πτωχός, and ὀψοφάγος *lickerish* ; but the common form is also in use along with them.

Obs. 3. Some adjectives in αιος, viz. γηραιός, old, παλαιός, ancient, σχολαῖος, slow, generally drop the ο of the termination : γηραιότερος, παλαιάτατος.

Obs. 4. Φίλος (*dear*) commonly does the same, or introduces αι : φίλτερος, φίλτατος, or φιλαίτερος, φιλαίτατος, sometimes φιλώτερος. For the Doric φίντερος, see § 16. Obs. 1. d. ἄσμενος, when used as an adjective, has ἄσμενώτερος, ἄσμενώτατος ; but when used as an adverb ἄσμεναιτέρα or ἄσμενέστερα.

Obs. 5. Contracted adjectives in εος—ους change εω into ω, for instance, πορφυρέωτατος, πορφυρώτατος, but those in οος—ους, according to Obs. 2, take ες in the resolved form ἀπλός, ἀπλοῖστατος : hence the contraction is ἀπλοῦς, ἀπλούστατος.

Obs. 6. Comparatives and superlatives *communis generis* terminating in ος are very rare, and never in the Attics, except sometimes those whose positive is *communis*, as Thuc. 3, 101. δυσισβολώτατος ἢ Λοκρίς. But Homer has also ὀλωτάτος ὁδμή.

§ 66.

1. Adjectives in υς barely drop the ς : εὐρύς, εὐρύτερος, εὐρύτατος.

2. Those in ας, *gen. ανος*, do the same, but resuming the ν, which has been rejected before the ς : as μέλας, (*gen. μέλανος*) —μελάντερος.

3. Adjectives in ης and εις convert those terminations into ες, for instance ἀληθής, (*gen. έος*), ἀληθέστατος, πένης, (*gen. ητος*), πενέστατος, χαρίεις, χαρίεστατος.

4. All other adjectives take the form έστερος, less frequently ίστερος, and undergo the same change as before the final syllables of the cases ; for instance, ἄφρων, (ἄφρονος,) ἄφρον-έστερος, ἄρπαξ, (ἄρπαγος,) ἄρπαγ-ίστατος¹.

Obs. 1. The end-syllable ης of the first decl. being, as we have seen above, (§ 63. Obs. 7-) frequently an adjective termination, allows a comparison, which always is -ίστατος, as κλεπτίστατος from κλέπτῃς (*thief*). Only ὑβριστής (*insultor*) has for euphony's sake ὑβριστότερος.

Obs. 2. Ψευδής, έος, (*false*), also has -ίστερος, and according to the doctrine of grammarians the case is the same with ἀκράτης, (*immoderate*), because ἀκρατέστερος is the *compar.* of ἀκρᾱτος (*pure*). But in our editions, at least, we also meet with ἀκρατέστερος from the former word, (*ex. gr.* Xenoph. *Mem.* 1, 2, 12.) just as we have ἐγκρατέστερος from ἐγκρατής (*moderate*).

Obs. 3. The simplest form is in μάκαρ μακάρατος, ἀχαρίς ἀχαρίστερος.

¹ In Xenoph. *Mem.* we twice meet with βλακώτερος, ώτατος, (3, 13, 4. and 4, 2, 20.) from βλάξ. This is unquestionably wrong, because of the ω, since the α in βλάξ, βλακός, is long. The correct reading unquestionably is βλακικώτερος, τατος : for whenever a word did not readily admit the degrees of comparison, they were generally made of the derivative form ικός. Compare § 63. Obs. 3.

§ 67.

1. Another, but far less frequent, form of comparison is :—

-ῖων, *neuter* ῖον, for the *compar.*

-ιστος, η, ον, for the *superl.*

See above in § 55. the decl. of this *compar.*

2. This form of comparison is used in—

1.) Some adjectives in υς, in this way, ἡδύς, ἡδίων, ἡδιστος :

2.) Four in ρος, dropping the ρ, viz.

αἰσχροῦς, αἰσχρίων, αἰσχιστος, (*shameful*),

ἐχθροῦς, ἐχθρίων, ἐχθιστος, (*inimical*),

οἰκτροῦς, (οἰκρότερος,) οἰκτιστος, (*mournful*),

κυδρόους, κυδρίων, κύδιστος (*glorious*).

3. In some *compar.* of this form the preceding consonant along with the ι is changed into σσ or ττ : see *Obs.* 7. The adjective ταχύς, (*swift*), *superl.* τάχιστος, is written with a θ in the *compar.*

θάσσω, *neuter* θάσσον, *Attice* θάττων, θάττον,

whence it appears that the τ in ταχύς arose from a θ, according to § 18, 2.

Obs. 1. This form of comparison always has the accent on the antepenultima, when the quantity of the last syllable allows it : hence, ἡδύς, ἡδίων, *neut.* ἡδιον, ἡδιστος.

Obs. 2. The ι of this *compar.* is also used as short by poets, especially by Epic poets.

Obs. 3. Of the adjectives in υς, none but ἡδύς and ταχύς commonly have this form : the remaining adjectives have either ὑτερος, ὑτατος, (as δασύς, βαρύς,) or have both forms, in which case the forms ἰων, ἰστος are poetical. Thus in Homer, for instance, βάθιστος from βαθύς, (*deep*), βράσσω, βράδιστος, or βάρδιστος from βραδύς, (*slow*), πάσσω, πάχιστος from παχύς, (*thick*), βραχίων, ὤκιστος, &c.

Obs. 4. Of the adjectives ending in ρος the following have this form of comparison, viz.

αἰσχροῦς, ἐχθροῦς, οἰκτροῦς, κυδρόους,

and they also use the other collateral form more or less, but οἰκτροῦς never has the *compar.* in ἰων. The form ἰων, ἰστος, appears to be derived from some old *positives* in υς. (See § 69. *Obs.* 1.)

Obs. 5. We must also notice under this head μακρύς, (*long*), because of its *compar.* μάσσω, (for μακίων,) μήκιστος. This change of the vowel in the *superl.* is likewise found in the subst. τὸ μήκος, (*length*), and other derivatives. But here too μακρότερος, μακρότατος, are more usual.

Obs. 6. A few more comparatives of this form may be seen among the *Anomalous Adjectives* of the following sections. Some are used only by poets, as φιλίων, φίλιστος, from φίλος.

Obs. 7. Hither belong also the comparatives of adverbs : ἄσσω, (*nearer*), from ἄγχι, (Hom.) and the frequently used μάλλον, (*magis*), μάλιστα from μάλα.

§ 68.

Several adjectives have an anomalous form of comparison.

This anomaly mostly consists in forming their degrees from obsolete *positives*, and when there are more forms derived from one *positive*, (see ἀγαθός and κακός,) each generally has one of the more particular meanings of that *positive*, or at least is preferred in some connexions. This must be left to the individual notice of the learner.

| | Comparative, | Superlative, |
|-----------------------------|--------------------------------------|--------------------------------|
| 1. ἀγαθός, (<i>good</i>), | ἀμείνων, ἄμεινον, (<i>better</i>), | ἄριστος, (<i>best</i>), |
| | βελτίων, | βέλτιστος, |
| | κρείσσων or κρείττων, | κράτιστος, |
| | λῶϊων, commonly λήϊων, | λῶϊστος, com- monly λῶστος. |

We find in old poets the real *compar.* of ἄριστος, viz. ἀρείως¹, and of κράτιστος even the *positive* κρατύς. The Ionians have κρείσσων instead of κρείσσων, the Dorians κάρρων, (for ΚΑΡΣΩΝ,) from another form of the *positive*, whence comes also the adv. κάρτα, (*very much*), and the poetical *superl.* κάρτιστος. The Epics have βέλτερος, λῶϊτερος, instead of βελτίων, λῶϊων. (See § 16. *Obs.* 1. d. about the Doric βέντιστος.)

| | | |
|---------------------------|-----------------|------------|
| 2. κακός, (<i>bad</i>), | κακίων, | κάκιστος, |
| | χείρων, | χείριστος, |
| | ἥσσων or ἥττων, | ἥκιστος. |

The regular form κακώτερος is used by poets. Instead of χείρων the Ionians have χερείων, and the Dorians χερήων. We find in the Epic poets the *dat.* χέρηι, *acc.* χέρηα, *pl.* χέρηες, τὰ χέρηια employed instead of the *compar.*, though they are properly the casus of an old *positive* ΧΕΡΗΣ².

The *comparative* ἥσσων (Ion. ἕσσων) only signifies *worse*, *inferior*, *weaker*, and is every where the opposite of κρείσσων. The *superl.* seldom occurs as an adjective; the *neut. pl.* ἥκιστα occurs very frequently, but simply as an adverb. § 115, 7³.

| | | |
|-------------------------------|-----------------------|------------|
| 3. μέγας, (<i>great</i>), | μείζων, (Ion. μέζων), | μέγιστος, |
| 4. μικρός, (<i>small</i>), | { ἐλάσσων, ττων, | ἐλάχιστος, |
| 5. ὀλίγος, (<i>little</i>), | { μείων, | ὀλίγιστος. |

¹ Ἄρης, the God of War, probably identical with it, and the abstract subst. ἀρετή, are still evidences of the *positive*.

² They commonly are considered as syncopated forms of the *compar.* (the same as πλέες,) but a comparison with the old German *basz*, (whence the Germ. *besser*, the Engl. *better*), which was used not merely as a *positive*, but also as a *compar.*, authorises our view of the subject. (See Luther's *German Bible*, Gen. 12, 13, 19, 9.)

³ It is an adjective in *Il.* ψ. 531. according to the only correct reading. See Buttm. *Lexilogus*, I. 4. This form of *comparison* stood formerly very improperly under μικρός in *Greek Grammars*, merely because the adverbial form may be translated into Latin *minus*, *minime*. Κακός is the only *positive* of ἥττων.

As these two ideas are so nearly related, the forms ἐλάσσων, ἐλάχιστος, and μείων, serve alike to express the notions of *smallness* and *fewness*. The old *positive* ἐλαχὺς is still found in poets; μικρότερος, τατος, is likewise used; and poets have also the *compar.* ὀλίζων, and *superl.* μῆιστος.

6. πολλός, (*much*), πλείων or πλεῖστος,
πλέων, (*more*), (*most*.)

The Attics have also πλεῖν instead of the *neut.* πλεῖον, but only in such a combination as πλεῖν ἢ μύριοι. The Ionians and Dorians make the contraction πλέον, πλεῖν, πλέονες, πλεῖνες. Homer has also πλέες, πλέας, in the *plural*, the *positive* instead of the *compar.*⁴

7. καλός, (*beautiful*), καλλίων, κάλλιστος.

8. ῥάδιος, (*easy*), ῥάων, ῥᾶστος.

The Ionians, with whom the *positive* is ῥήϊδιος, have ῥήϊων, ῥήϊστος, the Epics ῥηϊτέρος, τατος, all from ΡΑΪΣ, ΡΗΪΣ: and from its *neut. pl.* ΡΗΪΑ came the adv. ῥεῖα, ῥέα (*easily*).

9. ἀλγεινός, (*grievous*), ἀλγίων, ἄλγιστος.

But the regular form ἀλγεινότερος, τατος, is more usual in the *masc.* and *fem.*

10. πέπων, (*ripe*), πεπαίτερος, πεπαίτατος.

11. πίων, (*fat*), πιότερος, πióτατος.

Obs. The old *superl.* in ατος is peculiar to poets, μέσατος, (*middlemost*), from μέσος, and of νέος, (*new*), νέατος, νείατος, (*last*), of which the contracted *fem.* νήτη denotes, in prose, the *lowest* (with us the *highest*) string of a musical instrument.

§ 69.

1. There are also defective degrees of comparison without any *positive*, (see the *Obs.*) and several of the above anomalous forms, like ἥττων, κρείττων, λῶστος, &c., may be considered as such.

2. Under this head must also be ranked those which denote a sequence, and whose *positive* is mostly a particle, referring to place or position: for instance,

πρότερος, (*prior*), πρώτος, (*primus*), from πρό, (*before*;))

ὑπέρτερος, τατος, and ὑπατος, (*higher, highest*), from ὑπέρ, (*over, above*;))

ἔσχατος, (*extreme, outermost*), from ἐξ, (*out of*;))

ὕστερος, ὕστατος, (*later, the latest*), from ὑπό;)

⁴ Compare the note to χήρη, &c.; for πλέες is obviously an abbreviation of πολέες, as the *compar.* πλεῖων itself is derived from this abbreviation of πολύς.

and such comparisons as are formed of adverbs ; *ex. gr.*

πλησιαιτέρος, τατος, from πλησίος, (*near* ; as in Latin *prope*, *propior*, *proximus*.)

προουργιαίτερος, τατος, from προύργου.

ἡρεμέστερος, τατος, from ἡρέμα.

περαιτέρος is better to be derived from πέρα, πέραν, (*beyond*;) although there is an *adj.* περαιός¹.

3. Sometimes degrees of comparison are given to substantives which may be taken in an adjective sense ; for instance, ἑταῖρος (*friend*) makes ἑταιρότατος, κλέπτης, (*thief*;) κλεπτίστατος. (See § 66. *Obs.* 1.)

Obs. 1. Some old grammarians erroneously ranked among *compar.* and *superl.* made of substantives, some defective ones in *ων* and *ιστος*, of which there is a kindred abstract subst. in *ος*, as ῥιγίων, (*more horrible*;) κέρειστος, (*most crafty*;) ὕψιστος, (*most high*;) substantives, τὸ ῥίγος, (*shuddering*;) κέρδος, (*cunning*;) ὕψος, (*height*;) and some of the above-mentioned deviations are explained in the same way ; for instance, ἔχθιστος from τὸ ἔχθος, (*hatred*;) μήκιστος from μήκος, (*length*;) κάλλιστος from κάλλος, (*beauty*;) &c. But it is unquestionable that these subst. and those *compar.* and *superl.* rather presuppose a corresponding *positive*, and this is so much the more certain, since the *positive* of some few of them may actually be found in the old poets ; *ex. gr.* κρατὺς, from which comes κράτιστος, and τὸ κράτος, ἐλεγχίεις, (*shameful*;) ἐλέγχιστος, and τὸ ἐλεγχος. Compare § 119, 3. e. and 10. d.

Obs. 2. The poets, especially the Epics, have several of those degrees of comparison belonging to this section ; for instance, φέρτερος, φέρτατος and φέριστος, (*braver*, *most excellent*;) which may be considered as belonging to ἀγαθός :—κύντερος, (*more impudent*;) from κύων, κυνός, βασιλεύτερος, (*more powerful*;) from βασιλεὺς, πύματος, μύχατος, ὀπλότερος, and others, which are sufficiently explained in dictionaries.

Obs. 3. We meet but very rarely with *compar.* and *superl.* made of a word which already expresses a degree of comparison ; they give greater intensity to its signification ; for instance, ἰσχυρώτατος, πρῶτιστος. Expressions of this kind are found in later writers, not Attics. When Epic poets at times combine both forms of a *compar.* as χειρότερος, μειότερος, it is done for the sake of the metre, and not to strengthen the expression.

Obs. 4. The more ancient language had also a termination of derivative adjectives in *τερος*, which must not be confounded with that of the comparative ; *ex. gr.* ἀγρότερος, (*rural*;) ἀρίστερος, (*on the mountains*;) θηλύτερος (as θήλυς, *feminine*).

OF NUMERALS.

§ 70.—Cardinal Numbers.

1. α'. εἷς, μία, ἓν, *gen.* ἐνός, μιᾶς, ἐνός, '*one*.'

There is an anomalous change of accent in μία, μιᾶς, μιᾷ, μίαν. Epic poets have also instead of this *fem.* ἑα, *gen.* ἑῆς.

¹ We frequently meet with *compar.* and *superl.* of ἄνω, ἔνδον, &c. as ἀνώτερος, ἐνδότερος, &c. ; but they are in many places obvious corruptions of the adverbial form ὁ ἀνωτέρω. See § 115. and 125.

From the composition of this word with the negatives οὐδὲ and μηδὲ arise the negative adjectives,

οὐδείς, οὐδεμία, οὐδέν, and

μηδείς, μηδεμία, μηδέν, *no one, none.*

They retain in their decl. the accent of εἷς; οὐδενός, οὐδεμιᾶς, &c.

The separation of οὐδὲ εἷς, μηδὲ ἓν, &c., in writing, gives intensity to the negative signification, *not even one, not the least.* Several Greek writers, mostly later ones, have also οὐθείς, *neut. ἓν*, but the *fem.* as usual.

2. β'. δύο, (*nomin. acc.*) δυοῖν, (*gen. dat.*) two.

The Attics have δυεῖν, but merely in the *gen.*: they also use δύο as indeclinable in the *gen.* and *dat.* Un-Attic are *N. A.* δύο, *G.* δυῶν, *D.* δυσὶ, δυσίν: *Ion.* δυοῖσιν: *Epic* δοιῶ and δοιοῖ, which is completely declined. The word ἄμφω, (*both*), is noticed below, § 78.

3. γ'. τρεῖς, (*comm.*) τρία, (*neut.*) three, *gen.* τριῶν, *dat.* τρισὶν, *acc.* like the *nom.*

4. δ'. τέσσαρες or τέτταρες, *four, neut. a, gen. ὡν, dat. τέσσαρσι, τέτταρσι, (poet. τέτρασι), acc. ας, α.*

Ion. τέσσερες, *Dor.* τέττορες, τέτορες, old and *Æol.* πίσυρες.

The remaining simple numbers up to *ten*, and the decimal ones up to a *hundred*, are not declined at all.

| | | |
|-------------------|---------------------|---------------------|
| ἐ'. πέντε . . . 5 | ί'. δέκα . . . 10 | ξ'. ἐξήκοντα . . 60 |
| ϛ'. ἕξ . . . 6 | κ'. ἑκοσι or σιν 20 | ο'. ἑβδομήκοντα 70 |
| ζ'. ἑπτὰ . . . 7 | λ'. τριάκοντα . 30 | π'. ὀγδοήκοντα . 80 |
| η'. ὀκτώ . . . 8 | μ'. τεσσαράκοντα 40 | ι'. ἐνενήκοντα . 90 |
| θ'. ἑννέα . . . 9 | ν'. πενήκοντα . 50 | ρ'. ἑκατὸν . . 100 |

Not only the long *a* in τριάκοντα, but also the short one in τεσσαράκοντα, is converted by the Ionians into *η*: τριήκοντα, τεσσερήκοντα. Other Ionic and Epic forms are ἑίκοσι, ὀγδῶκοντα, ἐννήκοντα, Doric πέμπε, 5, ἑῖκατι, 20.

The compounds with *ten* commonly are—

| | | |
|---------------------|------------------------------|------------------------|
| ια'. ἑνδεκα . . 11 | ιδ'. τεσσαρεσκαί-δεκα . . 14 | ιζ'. ἑπτακαίδεκα . 17 |
| ιβ'. δώδεκα . 12 | ιε'. πεντεκαίδεκα 15 | ιθ'. ὀκτωκαίδεκα . 18 |
| ιγ'. τρισκαίδεκα 13 | ισ'. ἑκκαίδεκα . 16 | ιθ'. ἑννεακαίδεκα . 19 |

Δεκατρεῖς, δεκάπεντε, &c., occur but seldom. Τρεῖς and τέσσαρες are also declined in these compositions; for instance, τεσσαρακαίδεκα, τεσσαρσικαίδεκα, δεκατριῶν, &c.

Δυνώδεκα and δυοκαίδεκα are Ionic and poetical. The forms

τρισκαίδεκα, ἑκκαίδεκα, show that the rest of the numbers combined by καὶ up to 19, must not be written separate. Τεσσαρεσκαίδεκα is indeclinable in Ionic. (*ex. gr.* Herod. 1, 86. has it twice.)

The rest of the compound numbers are usually written separate, and when the small number precedes, the two are joined by καί; if it comes last, the conjunction generally is omitted; for instance, πέντε καὶ εἴκοσιν, or εἴκοσι πέντε; 32, τριάκοντα δύο, or δύο καὶ τριάκοντα.

The round numbers after 100 are regularly declined:

| | |
|----------------------------|----------------------------|
| 200. σ'. διακόσιοι, αι, α. | 3,000. γ. τρισχίλιοι. |
| 300. τ'. τριῶκοσιοι. | 4,000. δ. τετρακισχίλιοι. |
| 400. υ'. τετρακόσιοι. | 5,000. ε. πεντακισχίλιοι. |
| 500. φ'. πεντᾶκόσιοι. | 6,000. ς. ἑξακισχίλιοι. |
| 600. χ'. ἑξακόσιοι. | 7,000. ζ. ἑπτακισχίλιοι. |
| 700. ψ'. ἑπτᾶκόσιοι. | 8,000. η. ὀκτακισχίλιοι. |
| 800. ω'. ὀκτᾶκόσιοι. | 9,000. θ. ἑννακισχίλιοι. |
| 900. θ'. ἑννακόσιοι. | 10,000. ι. μύριοι, αι, α'. |
| 1,000. α. χίλιοι, αι, α. | 20,000. κ. δισμύριοι, etc. |
| 2,000. β. δισχίλιοι. | |

The α in δια and τριᾶκόσιοι is long: *Ionice* διηκόσιοι, &c., ἐννεᾶχιλοι, δεκάχιλοι are old forms in Homer. These large numbers may be used as *collectiva* in the *sing.*: διακοσία ἵππος (ἡ ἵππος, *cavalry*).

Obs. 1. Instead of the numbers compounded with 8 and 9, a frequent use is made of a circumlocution; for instance, instead of 49, we find ἐνὸς δέοντος (or μιᾶς δεούσης) πενήκοντα, viz. 50, *less one* or *wanting one*, δυοῖν δέοντων πενήκοντα, 48, and also ἐνὸς or δυοῖν δέοντες, the verb δεῖν signifying both *to be in want of* and *to want*.

Obs. 2. When other words are compounded with these numbers, the Greek has for the unit μονο—(μόνος, *single*), for 2 δι— for 3 τρι— and for 4 τετρα, as μονόκερως, δίκερως, δισύλλαβος, διετής, (ἔτος), διώβολον, (ὀβολός), τρίπους, τετράπους, &c.² The rest of the numbers are generally joined with α and ο, as πεντά-μετρος, ἐξάγωνος, εικοσά-ετρος, πεντηκοντό-γυος, ἑκατοντα-μναῖος, χίλιο-τάλαντος. Yet we also find πεντεναῖα, ἑκατόμ-πυλος, ἑκπηχυς, (ἑξ,) and the like. The Ionians make of ἐννεᾶ, εἰνάπηχυς, &c. In these combinations the α sometimes remains before a vowel, and sometimes not; the ο is always dropped or contracted in the compounds with ἔτος (*year*); hence we have ἑπταίτης, (*of seven years*), better ἑπτέτης, τριακονταίτης, or τριακοντούτης (*for οἷτης*³). Observe likewise ἐνναίτης, (*of nine years*, *nine years old*), and ἐννημαρ (*for or during nine days*).

¹ Μυριοί, *many*, *numberless*, is contradistinguished from it by the accent.

² The composition with δις-, τρις-, is used only when the meaning of δις, τρις, *twice*, *thrice*, must be expressed, as in δισθανής (Homer), δισμύριοι, δισεφθος, τρισάθλιος, and the like.

³ These words have εος, ους, in the *gen.* and are *generis communis*; but they also have a *fem.* in ις. τριακοντούτιδες σπονδαί.

§ 71.—*Ordinal Numbers and other derived ones.*

1. The ordinal numbers are adjectives of three terminations, the first two of which are two defective forms of comparison. See § 69, 2.

| | |
|---|--|
| 1. πρῶτος or, in speaking of two, πρότερος | 18. ὀκτοκαιδέκατος |
| 2. δεύτερος, α, ον ¹ | 19. ἐννεακαιδέκατος |
| 3. τρίτος, η, ον | 20. εἰκοστὸς |
| 4. τέταρτος | 21. εἰκοστὸς πρῶτος, or πρῶτος καὶ εἰκοστὸς, &c. |
| 5. πέμπτος | 30. τριακοστὸς |
| 6. ἕκτος | 40. τεσσαρακοστὸς |
| 7. ἑβδομος | 50. πεντηκοστὸς |
| 8. ὀγδοος | 60. ἑξηκοστὸς |
| 9. ἕνατος and ἕννατος | 70. ἑβδομηκοστὸς |
| 10. δέκατος | 80. ὀγδοηκοστὸς |
| 11. ἐνδέκατος | 90. ἐνενηκοστὸς |
| 12. δωδέκατος | 100. ἑκατοστὸς |
| 13. τρισκαιδέκατος | 200. διακοσιοστὸς, &c. |
| 14. τεσσαρακαιδέκατος | 1,000. χιλιοστὸς |
| 15. πεντεκαιδέκατος | 2,000. διςχιλιοστὸς |
| 16. ἑκκαιδέκατος | 10,000. μυριοστὸς, &c. |
| 17. ἑπτακαιδέκατος | |

The interrogative πόστος, *quotus*? is answered by an *ordinal number*².

Τέταρτος is used instead of τέταρτος for the sake of the metre; the Ionians have ἕνατος instead of ἕννατος, ἕνατος: the Epics have τρίτατος, ἑβδόματος, ὀγδόματος: the Dorians πρᾶτος for πρῶτος.

2. The *numeral adverbs* answering the question, *How many times*? are: ἅπαξ, (*once*), δις, τρίς, τετράκις, πεντάκις, ὀκτάκις, ἐννεάκις or ἐννάκις, ἑκατοντάκις, χιλιάκις, &c. (*poet.* -κι.) Interrogative, ποσάκις.

3. *Multiples* answering the question, *How manifold*? are ἀπλός, contr. ἀπλοῦς, (*simple*), διπλοῦς, τριπλοῦς, τετραπλοῦς, &c. (see § 60.) or also διπλάσιος, &c.

4. Numbers as subst. all end in ἄς, *gen.* ἄδος; as, ἡ μονὰς, (*unity*), δυὰς, τριάς, τετράς, πεντάς, (also πεμπτάς and πεμπάς,) ἑξὰς, ἑβδομάς, ὀγδοάς, ἐννεάς, δεκάς, &c., εἰκάς, τριῶκας, τεσσαρακοντάς, &c., ἑκατοντάς, χιλιάς, μυριάς.

¹ The *superl.* δεύτατος, (*last*), made of it, is merely poetical.

² Further πολλοστὸς, *one of many*, ὀλιγοστὸς, *one of few*. Hence τὸ πολλοστὸν μέρος, *one of many parts*, viz., *a very small part*.

PRONOUNS.

§ 71 a.—*Division of Pronouns.*

1. The division of the pronouns is supposed to be known from the Latin grammar; the following §§ therefore treat of them according to their etymological order. In order to facilitate the review of all pronouns, see the following illustrations.

2. The pronouns are usually divided into three classes: 1, into *pronouns substantive*, that is to say, which are used instead of substantives or persons; 2, into *pronouns adjective*, which are for the most part used for adjectives, yet sometimes also for substantives; 3, into *pronouns adverb*, which are used instead of adverbs.

I. Pron. substantivum.

1. pron. personalia ἐγὼ, σὺ, ἵ, § 72, 3.
2. pron. reflexiva ἐμαυτοῦ, σαυτοῦ, ἑαυτοῦ, &c. § 74, 3.
3. pron. reciprocum ἀλλήλων, &c. § 74, 4.
4. pron. indefinit. ὅ, ἡ, τὸ δεῖνα, § 73.

II. Pron. adjectivum.

1. pron. demonstrativa; to these belong the art. præpos. ὅ, ἡ, τὸ, § 75.
οὗτος, αὕτη, τοῦτο, *this*, &c. § 76, 2.
ὅδε, ἡδε, τόδε, *this*, &c. § 76, 1.
ἐκεῖνος, η, ο, *that*, *yon*, § 74, 1.
αὐτὸς, ἡ, ὁ, *himself*, &c. § 74, 1. ὁ αὐτὸς, *ibid.* 2.
2. pron. relativa; to these belong the art. postpos. ὅς, ἡ, ὅ, with the strengthened forms ὅσπερ, &c. *who*, &c. § 78.
ὅστις, ἡτις, ὅτι, *who*, &c. § 77, 3.
3. pron. interrogativum τίς, τί, *who? what?* § 77, 1.
4. pron. indefinit. τις, τι, *some one*, &c. § 77, 1.
5. pron. possessiva ἐμὸς, ἐμὴ, ἐμὸν, *my*, σὸν, &c. § 72, 4.
6. pron. correlativa. See § 78 and 79.

III. Pron. adverbiale.

To this class belong those pronouns which are derived from adverbia *modi, loci, temporis*. See § 116.

§ 72.—*Pronouns Substantive and Possessive.*

1. The *pronouns substantive* or *personal* of the first and second persons are ἐγὼ, *I*, ἡμεῖς, *we*, σὺ, *thou*, ὑμεῖς, (long *υ*), *you*.

2. The *pronoun* of the third person has no longer its *nom. sing.*, like *î*¹, the Latin *se*, with which it also corresponds in the Attic language in its reflective signification. In the *plural* it has a particular form for the *neuter*, which, however, occurs but rarely.

Obs. 1. This *pronoun* is altogether not frequent in the Attic writers ; for even in its reflective signification they prefer the compound *ἑαυτὸν* (§ 74, 3) ; and in the direct sense of *him, her, it*, they employ the oblique cases of the *pronoun αὐτός*, § 74, 2. It occurs more frequently in the Ionic and Epic writers, who use it indiscriminately for *him, her, and it*, and for the Latin *se*. (See the *Syntax*, § 127. about this reflective *pronoun*.)

3. These *pronouns* are declined thus :—

| <i>Sing.</i> | <i>I,</i> | <i>thou,</i> | <i>the Latin SE :</i> |
|--------------|-----------------|-----------------|---------------------------|
| <i>Nom.</i> | ἐγὼ | σὺ | — — |
| <i>Gen.</i> | ἐμοῦ, and μοῦ, | σοῦ | οὔ |
| <i>Dat.</i> | ἐμοί, and μοί, | σοί | οἷ |
| <i>Acc.</i> | ἐμέ, and μέ, | σέ | ἐ |
| <i>Dual,</i> | <i>We both,</i> | <i>you two,</i> | |
| <i>N.A.</i> | νῶϊ, νῶ, | σφῶϊ, σφῶ, | σφῶε |
| <i>G.D.</i> | νῶϊν, νῶν, | σφῶϊν, σφῶν, | σφῶϊν |
| <i>Pl.</i> | <i>We,</i> | <i>you,</i> | |
| <i>Nom.</i> | ἡμεῖς | ὑμεῖς | σφεῖς, <i>neut.</i> σφέα, |
| <i>Gen.</i> | ἡμῶν | ὑμῶν | σφῶν |
| <i>Dat.</i> | ἡμῖν | ὑμῖν | σφίσι(ν) |
| <i>Acc.</i> | ἡμᾶς | ὑμᾶς | σφᾶς, <i>neut.</i> σφέα. |

Obs. 2. The oblique cases of the second and third person are enclitical, yet, according to the principles of § 14. *Obs. 7.* they may also be orthotoned. It is only the monosyllabic form of the cases of *ἐγὼ*, which is enclitic ; when orthotoned, the disyllabic form must be used. Of the forms beginning with *σφ*, only the oblique cases of the third person, and the forms of dialects noticed in the sixth *Observation*, are enclitic ; yet *σφῶν* and *σφᾶς* with the circumflex are excepted, but in their resolved form, (*σφέων, σφέας*, *Obs. 6, 8.*) and when *σφᾶς* is made short by Poets, they also are enclitic.

Obs. 3. When one of these *pronouns* has a preposition prefixed, it generally continues orthotoned, as *περὶ σοῦ, ἐν σοί, παρὰ σφίσιν*, and, consequently, (*of ἐγὼ*),—*κατ' ἐμέ, ἐξ ἐμοῦ*².

Obs. 4. The particle *γέ* (§ 149, 2.) is often appended to these *pronouns* for the sake of emphasis, in which case *ἐγὼ, ἐμοί, and ἐμέ* throw the accent back : *ἐγωγε (equidem), ἐμοιγε, ἐμεγε, σύγε, &c.*, and the oblique cases of *σύ* cease to be enclitical ; *ex. gr. μὴ σίγε*.

Obs. 5. The oblique cases of *ἡμεῖς* and *ὑμεῖς* are, according to grammarians, equally capable of being inclined, and in every instance, when they are enclitics,

¹ See about this very rare *nomin.* and its actual occurrence in Attic writers, Buttjn. *Complete Greek Grammar*.

² Some grammarians excepted only *πρὸς μέ*, and it really occurs mostly thus in the Attic writers. See Buttjn. *Complete Gr. Gr.* and Jacobs' *Præf. ad Anthol.* p. 32.

gen. ἐμοῦ gives ἐμὸς, ἐμὴ, ἐμόν, *my*.

gen. σοῦ „ σὸς, σὴ, σὸν, *thy*.

gen. οὗ „ ὅς, ἡ, ὅν, *his, (of the fem.) her*.

And from the *nomin.* thus :

ἡμεῖς gives ἡμέτερος, α, ον, *our*.

ὑμεῖς „ ὑμέτερος, α, ον, *your*.

σφεῖς „ σφέτερος, α, ον, *their*.

The *pronouns possessive* of the third person *sing.* and *plur.* are frequently expressed in prose by the *gen.* of *pronouns substantive*. For particulars on this point, see *Syntax*, § 127, 7.

Obs. 7. Dialects :

- 1.) The Dorians and Ionians have instead of σὸς—τεὸς, ἄ, (ἡ,) ὄν, and for ὅς, —ὅς, ἄ, (ἡ,) ὄν.—With regard to the pretended form ἐῆος, see above the *Anom.* ἐῦς, with the note.

- 2.) There is an old shorter form for the possessive *pl.*,

ἄμὸς, ἡ, ὄν, ὑμὸς, ἡ, ὄν, σφὸς, ἡ, ὄν,

used by the Dorians and Epic poets, but the latter pronounce the first person with the *sp. lenis*,

ἄμὸς, ἡ, ὄν :

the Attic poets do the same, yet only in the meaning of the *sing.* (for ἐμὸς compare *Obs.* 6, 10) ; for instance, Eurip. *Electr.* 555. Soph. *Electr.* 588.

Obs. 8. Poets also make of the dual of the first and second person

νῶϊ—νῶϊτερος *both our, of us both*,

σφῶϊ—σφῶϊτερος, *both your, of you both*.

§ 73.

We must also rank among the *pronouns personal*

ὁ, ἡ, τὸ δεῖνα, *a certain person, some one, such and such a one*, (the French *un tel*) : it is declined

nom. and *acc.* δεῖνα, *gen.* δεῖνος, *dat.* δεῖνι,

pl. οἱ δεῖνες, &c.

Obs. It is sometimes, though very rarely, indeclinable : for instance, τὸν δεῖνα, τὸν τοῦ δεῖνα (*νιδν*), Aristoph. *Thesm.* 622.

§ 74.

1. The following four *pronomina adjectiva* are regularly declined, except that they have ο in the *neuter* :

αὐτὸς, αὐτὴ, αὐτὸ, *himself, herself, itself*;

ἐκεῖνος, ἐκεῖνη, ἐκεῖνο, *this, that, yon* ;

ἄλλος, ἄλλη, ἄλλο, *other* ;

ὅς, ἡ, ὅ, see § 75.

Obs. 1. The Ionians are fond of introducing an ε in some forms of αὐτὸς, as αὐτέη, αὐτίων. (§ 28. *Obs.* 3.)

Obs. 2. Ἐκεῖνος comes from ἐκεῖ, *yonder, in that place*. The Ionic form is κεῖνος.

η, ο, and the Doric τῆνος, α, ο. The Æolic was κῆνος.—See § 29. *Obs.* 6. about ὅλλοι for οἱ ἄλλοι.

2. The *pronoun* αὐτός has three significations: 1.) *self*; 2.) in the oblique cases, *him, her, it*; 3.) with the article, *the same*. See the *Syntax*. We merely observe that in the last signification it frequently coalesces with the article, (according to § 29. *Obs.* 4.) and in this instance the *neuter* is both in ὃν and ὅ: hence

ὁ αὐτός, ἡ αὐτή, ταὐτό and ταὐτόν
ταυτοῦ, τῆς αὐτῆς, ταυτοῦ
ταυτῷ, ταυτῇ, ταυτῶ, &c.

The forms ταυτῇ and ταυτά, especially when the *coronis* ' is wanting, must not be confounded with ταύτη and ταῦτα from οὔτος, § 76.—See about the Ionisms ωὐτός, τωυτό, § 29. *Obs.* 6.

3. It is with αὐτός that is formed

the pronoun reflective,

which being compounded with the *acc.* of the *pronouns personal* (ἐμεῖ, σεῖ, ἐ) is declined thus in the oblique cases:

gen. ἐμαυτοῦ, ἐμαυτῆς, *dat.* ἐμαυτῶ, ῆ, *acc.* ἐμαυτόν, ἡν, *of myself, to myself, myself.*

gen. σεαυτοῦ, or σαυτοῦ, &c. *of thyself, to thyself, thyself.*

gen. ἐαυτοῦ, or αὐτοῦ, &c. *of himself, or herself, &c. neuter accus.* ἐαυτό, αὐτό.

The two words of the two first persons in the pl. are written separately; the third is declined like the former:

gen. ἡμῶν αὐτῶν, *dat.* ἡμῖν αὐτοῖς, αῖς;

acc. ἡμᾶς αὐτούς, ᾶς.

gen. ὑμῶν αὐτῶν, *dat.* ὑμῖν αὐτοῖς, αῖς, &c.

gen. ἐαυτῶν or αὐτῶν, *dat.* ἐαυτοῖς or αὐτοῖς, αῖς;

acc. ἐαυτούς, or αὐτούς, ᾶς, ᾶ.

Obs. 3. Originally the *sing.* was also naturally written separate. Homer still has σοὶ αὐτῷ, οἱ αὐτῷ. We likewise find separately in his works, ἐ αὐτήν, ἐμ' αὐτόν, &c. *Il.* α. 271. ξ. 162. ζ. 490; and *Od.* ξ. 185. τὰ σ' αὐτοῦ, σ' αὐτῆς, (or σαυτοῦ, ῆς,) is considered as an elision of τὰ σά.

Obs. 4. In these compositions the Ionians have ων instead of αυ, (§ 27. *Obs.* 1, 11.) and commonly do not elide the ε in the first person. They say ἐμεωντοῦ, σεωντόν, ἐωντόν, &c.—See about ἐωντήν, &c. *Obs.* 1.

4. But it is with ἄλλος that is formed

the reciprocal pronoun

in the strictest sense¹:

¹ It is thus called, because it is used when the action of the verb falls upon the subject. The distinction between *reflective* and *reciprocal* is sufficiently clear in

gen. ἀλλήλων, *dat.* ἀλλήλοις, *aic*, *acc.* ἀλλήλους, *ας*, *a*,
dual, ἀλλήλω, *a*, *οιν*, *αιν*, *one another*.

This dual serves for an action which is reciprocal between two individuals; but the plural may be used equally well in such cases.

§ 75.—The Articles.

1. The Greek grammarians give the name of *articles* (τὰ ἄρθρα) to the two simplest adjective-like designations of subst., which in a proposition have a reference to each other in two connected sentences. One of these designations is called in modern languages the *definite article* (*the*), the other the *pronoun relative* (*who*, *which*¹).

2. Of these two *articles* one is

Articulus præpositivus,

ὁ, ἡ, τὸ, *the*,

which is declined like the *pronomina adjectiva*, § 74, except that

1.) the *nomin. sing.* and *pl.* of the *masc.* and *fem.* gender are unaccented, (§ 10, 4,) and have the *spiritus asper*; in all the other cases a τ is prefixed.

2.) not only the *neuter*, as in the *adj. pronouns*, but also *masc.* in the *nom. sing.* ends in ο (ὁ).

The other is the

Articulus postpositivus,

ὃς, ἥ, δ, *who*, *which*.

This is declined exactly like the *pronomina adjectiva*, § 74, 1.

English, the *reflective* verb being construed with *self*, and the *reciprocal* with *one another*, *each other*. The word *reciprocal* comprises in some degree both cases; hence some grammarians call *reciprocal* what we call *reflective*.

¹ The following is a proposition in which the two Greek *articles* occur: 'This is the man *who* will save us,' οὗτός ἐστιν ὁ ἄνθρωπος, ὃς σώσει ἡμᾶς. As these two little words act like *articulations*, and join two sentences like *joints of limbs*, the Greeks called them τὰ ἄρθρα, *articuli*, *joints*. But that the first of these two *articles*, ὁ, ἡ, τὸ, (*the*), often stands alone in an unconnected sentence, and strictly speaking acts no longer as a *joint*, is owing to the circumstance, that in a great variety of such instances we keep the reference in our minds; for instance, *the man was here*, i. e. *the man whom you know*, *the man of whom we spoke before*, or something of that sort. Hence language gradually annexed the *articulus præpositivus*, '*the*,' to any object which was considered as sufficiently designated by a previous observation or by circumstances. The grammars of modern languages retained the denomination of *article* for this *articulus præpositivus*, without attending to its origin; but gave to the *articulus postpositivus*, very properly on considering it by itself, the name of the *pronoun relative*. And as in modern languages another pronoun, *A*, *AN*, which in fact is nothing but a feebler *τίς*, *τι*, *quidam*, designates indetermined objects, just as *THE* designates determined ones, the latter (*THE*) was called the *definite*, and the former (*A*, *AN*) the *indefinite article*, though these words have nothing of the nature of *articulations* or *joints*. In a Greek grammar we ought to abide by the old Greek denominations, since they are so well founded. But *articles* are needlessly considered as parts of speech in any grammar. They really are *pronomina adjectiva*.

| <i>Articulus præpositivus,</i> <i>the,</i> | | | | <i>Articulus postpositivus,</i> <i>who, which,</i> | | |
|---|-----------|-----------|-----------|---|-----------|-----------|
| <i>Sing.</i> | <i>M.</i> | <i>F.</i> | <i>N.</i> | <i>M.</i> | <i>F.</i> | <i>N.</i> |
| Nom. | ὁ, | ἡ, | τὸ, | ὁς, | ἥ, | ὅ, |
| Gen. | τοῦ, | τῆς, | τοῦ, | οὗ, | ῆς, | οὗ, |
| Dat. | τῷ, | τῇ, | τῷ, | ῷ, | ῇ, | ῷ, |
| Acc. | τὸν, | τὴν, | τὸ, | ὄν, | ῆν, | ὄ, |
| <i>Dual.</i> | | | | | | |
| N.A. | τῶ, | τᾶ, | τῶ, | ῶ, | ᾶ, | ῶ, |
| G.D. | τοῖν, | ταῖν, | τοῖν, | οῖν, | αῖν, | οῖν, |
| <i>Plur.</i> | | | | | | |
| Nom. | οἱ, | αἱ, | ταῖ, | οἱ, | αἱ, | ᾶ, |
| Gen. | τῶν, | τῶν, | τῶν, | ῶν, | ῶν, | ῶν, |
| Dat. | τοῖς, | ταῖς, | τοῖς, | οῖς, | αῖς, | οῖς, |
| Acc. | τούς, | τάς, | τά, | οὗς, | ᾶς, | ᾶ, |

Obs. 1. The deviations in the dialects are the same as in the end-syllables of the first and second decl. ; for instance, *τοῖο* for *τοῦ*, *ᾶ* for *ἡ*, *ταῖς* for *τῆς*, &c. Homer has, though but rarely, *δον* for the *gen. οὗ* of the *articulus postpositivus*.

Obs. 2. Both *articles* were alike in form in the old language, and were only distinguished by their position and accent, as is still the case with *ἡ*, *οἱ*, *αἱ*. The Epic poets have also *δ*, (incorrectly *ὀ*), for *ὁς*, and all the forms of the *art. præp.*, which begin with *τ*, are likewise used by the Ionians and Dorians for the corresponding forms of the *postpositivus* ;

τὸ for *δ*, *τὴν* for *ἡν*, &c.

The Dorians also have *τοῖ*, *ταῖ*, for both *οἱ*, *αἱ*, and *οἱ*, *αἱ*.

Obs. 3. The two *articles* are in fact nothing but the old simple *pronoun demonstrative*, (*this*), and are frequently employed for it in the works of the ancients in many contexts even in prose, as is shown in the *Syntax*. See the usual *pronouns demonstrative* derived from it in the following *Section*.

3. The *articulus postp.*, or simple *pronoun relative*, is strengthened in several combinations, partly by the enclitic particle *πέρ*, (*ὅσπερ*, *ὥπερ*, *ἥπερ*, &c.) partly by being compounded with the *pronoun τὶς* (*ὅστις*, &c.). See § 77, 3.

Obs. 4. With regard to the enclitic *τε*, which in Epic poetry is appended to *ὁς*, as *ὁς τε* or *ὅστε* for *ὁς*, *ὅν τε* or *τόν τε* for *ὄν*, see § 149, under *τέ*.

§ 76.

1. The Greek has a double form for the general *pronoun demonstrative*, ‘*this*.’ One is made by appending the enclitic *δε*, (§ 14. *Obs. 3.*) to the *articulus præp.* :

ὅδε, *ἡδε*, *τόδε*, *gen. τοῦδε*, *τῆσδε*, &c. *plur. οἷδε*, *αἷδε*, *τάδε*, *τούσδε*, &c.

2. The other form *οὔτος* comes from the same *article*, and conforms itself entirely to it in its very anomalous decl. Wherever the *article* has the *spiritus asper* or the *τ*, the *pronoun*.

has the same ; and where the *article* has *ο* or *ω*, the *pronoun* has in the first syllable *ου*, but where the *article* has *η* or *α*, the *pronoun* has *αυ* : for instance, *ὁ—οὗτος, οἱ—οὔτοι, τῶν—τούτων, ἡ—αὕτη, τὰ—ταῦτα, &c.*

| Sing. | | | Plur. | | |
|-------|---------|---------|---------|----------|-------------------|
| | Masc. | Fem. | Neut. | Masc. | Fem. Neut. |
| Nom. | οὗτος, | αὕτη, | τοῦτο, | οὔτοι, | αὗται, ταῦτα, |
| Gen. | τούτου, | ταύτης, | τούτου, | τούτων, | τούτων, τούτων, |
| Dat. | τούτῳ, | ταύτῃ, | τούτῳ, | τούτοις, | ταύταις, τούτοις, |
| Acc. | τοῦτον, | ταύτην, | τοῦτο, | τούτους, | ταύτας, ταῦτα. |

| | Masc. | Fem. | Neut. |
|-------------|----------|----------|----------|
| Dual, N. A. | τούτῳ, | ταύτα, | τούτῳ, |
| G. D. | τούτοιν, | ταύταιν, | τούτοιν. |

Obs. 1. As the *articulus præp.* was the only *pronoun demonstrative* in the oldest language, (§ 126.) but gradually lost this meaning, it is obvious that both these forms only give to it more intensity, and that *οὗτος* in particular is in some degree the *superl.* of *ὁ*.—See the still greater intensity given to both by annexing *ι*, § 80.

Obs. 2. The dialects offer no peculiarity but the Ionic *ε* in *ρουρίου, ταυρίης, &c.* and the very anomalous Epic form

of the *dat.* τοῖσδεσι, τοῖσδεσσι, for τοῖσδε.

Obs. 3. The *nom.* *οὗτος, αὕτη*, is likewise used as a kind of vocative or exclamation in the sense of the Latin *heus! ho! you yonder! hark!*

§ 77.

1. The simple *Pronoun Interrogative*,

τίς, neut. τί, gen. τίνος; who or which? what? quis, quæ, quid?

always has the accent on the *ι*, (*τίνες, dat. pl. τίσι, &c.*) and distinguishes itself by that circumstance, and by its *nomin.* and *accus. sing.* constantly having the acute accent, (see § 13.) from the simple *pronoun indefinite*,

τις, neut. τι, gen. τινός, any one, some one, something, aliquis, aliqua, aliquid,

which besides is mostly enclitic, and written without an accent. They are both regularly declined after the third decl., and the *ι* is every where short.

Obs. 1. In those rare instances in which *τίς* or *τι* gets the acute accent, because it is followed by other enclitics, the connexion or the accent of the preceding word must distinguish it from the *pronoun interrogative* : as, ἀνὴρ τίς ποτε.

Obs. 2. Poets, and also the Attic comic writers, employ instead of the interrogative *τι* the emphatic *τιῆ*, *what then, why then, why so?*

2. The following forms are often used instead of the *gen.* and *dat.* of both *pronouns* :

τοῦ, τῷ, (in the three genders,) orthotoned for τίνος, τίνι, and enclitic for τινός, τινὶ, as τῷ τεκμαίρει τοῦτο; *how dost thou prove that?*—γυναικός του, *of a certain woman*,—χρησθαί τῃ, *to use something*:

and for the *neut. pl.* of the *pronoun indefinite* ἅττα, *Ion.* ἄσσα, for τινὰ, but always orthotoned, as, δεινὰ ἅττα, for δεινὰ τινα, *Od.* τ. 218. ὅπποῖ' ἄσσα.

3. The compound *pronoun relative* ὅστις, (*who, which*,) an *intensive* of δς, has a double decl.

Nom. ὅστις, ἥτις, ὅ, τι (see § 15, 2).

Gen. οὐτινος, ἥστινος, *dat.* ὧτινι, ἥτινι, &c.

Acc. ὄντινα, ἥντινα, ὅ, τι.

Plur. Nom. οἷτινες, αἷτινες, ἅτινα,

Gen. ὧντινων, *Dat.* οἷσσισι, αἷσσισι,

Acc. οὖστινας, ἄστινας, ἅτινα.

It also admits one of those collateral forms of τις, which we have just mentioned (2):

ὅτου, ὅτῃ—for οὐτινος, ὧτινι (but not for the *fem.*).

ἅττα, *Ion.* ἄσσα—for ἅτινα.

Obs. 3. The collateral form τοῦ, τῷ, must not be confounded with the *article*, from which it is totally different, as is shown by the triple gender and the dialects. The τοῦ of the *article* is resolved by the *Epics* into τοῖο, but the τοῦ for τίνος, τινός, into τείο, whence *Ion.* and *Dor.* τεῦ—*dat.* *Ion.* τίῃ.—The same in the compound *pronoun relative*, ὅτεο, ὅττεο, ὅτεν, ὅτεῃ.

Obs. 4. The *Ionians* have this collateral form also in the *gen.* and *dat. plural*, τείων, τείοισι, for τινῶν, τισίν, and the *Attics* even have, though rarely, in the compound *pronoun relative*, ὅττων, ὅτοισι, *Xen. Anab.* 7, 6, 24. *Æcon.* 3, 2. (see *Schn.*) *Soph. Œd. T.* 414. *Aristoph. Eq.* 758. *Ionice* ὅττων, ὀρίοισιν, and also in the *fem.* ὀρίῃσιν.

Obs. 5. *Epics* also have the compound *pronoun relative* with the first syllable unchanged in all the cases—ὅτις, ὅτινα, (for ὄντινα and ἅτινα,) ὅτινας. Whenever they use the double τ, they write the *neuter* thus: ὅττι.

(See § 80, about ὅστισοῦν, ὀτποῦν, &c.)

4. Τίς, compounded with οὐ and μὴ, gives the *negative pronouns* οὐτίς, μήτις, ι, *no one, none*, which are declined like τίς (§ 78, 1).

§ 78.—Pronouns and Correlative¹ Adjectives.

1. *Correlativa* are words, several of which stand in such a connexion with each other, that one contains a certain question,

¹ *Pronouns* cannot be so precisely defined in theory, as not to admit many words which may also be considered as *adjectives*.

and the corresponding ones express the simplest relations, which answer that question. The general correlatives have been stated above, viz.:

the *pronoun interrogative* τίς, *who* ?

the *demonstrative* ὁ, ὅδε, οὗτος, *this* :

the *indefinite* τις, *any one, some one* :

the *pronoun relative* ὃς, compound ὅστις, *which* :

the *negative* οὐτις, μήτις, (§ 77, 4.) or οὐδεὶς, μηδεὶς, (§ 70, 1.)

no one, none, each, of course, with its fem. and neut.

2. When these expressions are expressly confined to two objects, or two parts,

the *interrogative* is πότερος, α, ον, *which of the two* ?

the *demonstrative* the same with the above.

the *indefinite* ὁ ἕτερος, (ἡ ἑτέρα, &c.) *one of the two*.

the *relative* ὁπότερος, *which of the two*.

the *negative* οὐδέτερος, μηδέτερος, *neither*.

Obs. 1. Ὁ ἕτερος is exactly the Latin *alter* ; and when one of two is already named, ὁ ἕτερος becomes definite, and must be translated *the other* (4). See about the *crasis* ἄτερος, θατέρου, &c. § 29. *Obs. 5.*

3. The answer to τίς and πότερος may also be *each*. This has in Greek the form of a *compar.* and *superl.*

ἐκάτερος, α, ον, *each of the two*,

ἕκαστος, η, ον, *each or every one* (of several).

4. Other general answers may be given to τίς, as

ἄλλος, *another* (§ 74, 1)

πᾶς, πάντες, *all* (§ 62, 4).

The question πότερος may be answered by

ὁ ἕτερος, in the sense of *the other* (see *Obs. 1*).

ἀμφοτέρος, α, ον, ἀμφοτέροι, αι, α, *both*,

and in some connexions, instead of ἀμφοτέρος, simply the *dual*.

N. A. ἄμφω, *G. D.* ἀμφοῖν with the accent removed, which is used for the three genders.

Obs. 2. In Poets ἄμφω is sometimes indeclinable, and used for the *gen.* and *dat.* See about ἄλλος and ἕτερος, § 127, 5.

§ 79.

1. Independently of these general *correlatives*, there are also some definite or particularising ones, referring to the properties and relative circumstances of the object, (*of what nature? in*

what place?) These are formed in Greek after a very distinct analogy; but as they are partly *adjectives* and partly *adverbs*, we shall treat of the latter separately, § 116.

2. Each series of *correlatives* has a common root and inflection, but distinguishes itself by the initial letter. The interrogative begins with a π , for instance, $\pi\acute{o}\sigma\sigma\omicron\varsigma$, *quantus? how great? how much?* The same form, but usually with a change in the accent, serves for the *indefinite*, $\pi\omicron\sigma\acute{o}\varsigma$, *aliquantus, of a certain size or number*. When there is a τ instead of the initial π , it is the *demonstrative*, $\tau\acute{o}\sigma\sigma\omicron\varsigma$, *tantus, so great, so much*; but if the initial consonant is dropped, and the word begins with the *spiritus asper*, it is the *relative*, $\omicron\sigma\sigma\omicron\varsigma$, *quantus, as great as, as much as*. There is in common language no negative to answer to these questions.

3. Beside the simple relative, there is also a compound one, which in some circumstances is generally preferred. It answers to the *correlative* $\omicron\sigma\tau\iota\varsigma$, $\omicron\tau\omicron\nu$, and is formed by prefixing an \omicron to the interrogative,

$\pi\acute{o}\sigma\sigma\omicron\varsigma$, relative $\omicron\sigma\sigma\omicron\varsigma$ and $\omicron\pi\acute{o}\sigma\sigma\omicron\varsigma$ (*poet. $\omicron\pi\pi\acute{o}\sigma\sigma\omicron\varsigma$*).

4. The simple *pronoun demonstrative* ($\tau\acute{o}\sigma\sigma\omicron\varsigma$) is mostly used as a perfect demonstrative by poets only; but in prose sometimes merely in the restricted instances, when there is no particular stress on the relations of quantity, (or quality, in $\tau\acute{o}\iota\omicron\varsigma$), *ex. gr.* $\omicron\sigma\omega\ \beta\epsilon\lambda\tau\acute{\iota}\omega\nu\ \acute{\epsilon}\sigma\tau\iota$, $\tau\acute{o}\sigma\omega\ \mu\acute{\alpha}\lambda\lambda\omicron\nu\ \phi\upsilon\lambda\acute{\alpha}\tau\tau\epsilon\tau\alpha\iota$, (*Xen. Cyrop.* 1, 6, 26.) $\tau\acute{o}\sigma\sigma\omicron\varsigma\ \kappa\alpha\iota\ \tau\acute{o}\sigma\sigma\omicron\varsigma$. Hence we generally find a more emphatic form used, and just as the article \acute{o} (the old and weaker demonstrative) is strengthened either by the enclitic $\delta\epsilon$, ($\acute{o}\delta\epsilon$), or by being changed into $\omicron\acute{\upsilon}\tau\omicron\varsigma$, the same is done here; $-\omicron\varsigma$ in the second instance is changed into $-\omicron\acute{\upsilon}\tau\omicron\varsigma$, as—

$\tau\acute{o}\sigma\sigma\omicron\varsigma$ — $\tau\omicron\sigma\acute{o}\sigma\delta\epsilon$ or $\tau\omicron\sigma\omicron\acute{\upsilon}\tau\omicron\varsigma$.

The former is declined in the middle of the word—

$\tau\omicron\sigma\acute{o}\sigma\delta\epsilon$, $\tau\omicron\sigma\acute{\iota}\delta\epsilon$, $\tau\omicron\sigma\acute{o}\nu\delta\epsilon$, *gen.* $\tau\omicron\sigma\omicron\acute{\upsilon}\delta\epsilon$, &c.

(see about the accent, § 14. *Obs.* 3.) The latter conforms entirely to $\omicron\acute{\upsilon}\tau\omicron\varsigma$ respecting the diphthongs $\omicron\nu$ and $\alpha\nu$, but has in the *neuter* both $\omicron\nu$ and \omicron , thus—

$\tau\omicron\sigma\omicron\acute{\upsilon}\tau\omicron\varsigma$, $\tau\omicron\sigma\alpha\acute{\upsilon}\tau\eta$, $\tau\omicron\sigma\omicron\acute{\upsilon}\tau\omicron\nu$ and $\tau\omicron\sigma\omicron\acute{\upsilon}\tau\omicron$.

gen. $\tau\omicron\sigma\omicron\acute{\upsilon}\tau\omicron\nu$, $\tau\omicron\sigma\alpha\acute{\upsilon}\tau\eta\varsigma$, &c.

pl. $\tau\omicron\sigma\omicron\acute{\upsilon}\tau\omicron\iota$, $\tau\omicron\sigma\alpha\acute{\upsilon}\tau\alpha\iota$, $\tau\omicron\sigma\alpha\acute{\upsilon}\tau\alpha$, &c.

gen. $\tau\omicron\sigma\omicron\acute{\upsilon}\tau\omicron\nu$, $\tau\omicron\sigma\omicron\acute{\upsilon}\tau\omicron\nu$, $\tau\omicron\sigma\omicron\acute{\upsilon}\tau\omicron\nu$, &c.

5. The following are the three completest series of this kind:—

| Interrog. | Indef. | Demonstr. | Rel. |
|---|----------|--|----------------------|
| πόσος ; how great ? how much ? quantus ? | ποσός, | τόσος, τοσόσδε, τοσοῦτος, | ὅσος, ὀπόσος, |
| ποῖος ; of what kind ? of what nature ? qualis ? | ποιός, | τοῖος, τοιοῦσδε, τοιοῦτος, | οἷος, ὀποῖος, |
| πηλίκος ; how old ? how great ? | πηλίκος, | τηλίκος, τηλικούσδε, τηλικούτος, | ἡλίκος, ὀπηλίκος. |

See about the Ionic forms κόσος, κοῖος, ὀκόσος, &c. § 16. *Obs.* 1. c.

Obs. 1. There are also a few incomplete *correlatives*, which, like *πότερος, ὀπότερος* in the preceding *Section*, have only the compound relative beside the interrogative ; of this kind are especially *ποδαπός, ὀποδαπός*, (*where born, of what country, of what place,*) the derivatives of *πόσος*, like *πόστος, ποσταῖος, ποσαπλάσιος, — ὀποστός*, &c. : and the demonstrative *τύννος, τυννούτος* (*tiny, so very small, tantillus,*) is also a *correlative*.

Obs. 2. This class of words derive their *correlative* power from the initial letters π, τ, &c., but some of them denote also other relations, when compounded, especially with the general *correlatives*, *ἕτερος, ἄλλος, πᾶς* (§ 78) ; for instance, the interrogative *ποῖος* is also answered by *ἕτεροῖος, ἄλλοῖος*, *of another kind, of a different nature, παντοῖος, of all sorts, of every kind*. It is the same with *ποδαπός*, which gives *ἀλλοδαπός, παντοδαπός, ἡμεδαπός*, (*belonging to our country, our countryman,*) and the like.

Obs. 3. To consider *τοσοῦτος*, &c. as a compound of *οὔτος* is improper. The final syllable *οὔτος* here, and in the word *οὔτος* by itself, is nothing but the strengthening of the termination *ος* in the way of a *superlative*, as will be clearly shown below, in treating of the particles, *ἐνταῦθα, ἐντεῦθεν*, § 116.

§ 80.—Appendages.

1. The compound and strengthened *pronouns relative*, like *ὅστις, ὅτον, ὅσπερ, ὀπόσος*, &c., annex to all their cases the little word *οὖν*, which retains the accent, and in this composition exactly answers to the Latin *cunque*, denoting the completeness of the relation ; as *ὅστις, who, ὅστισοῦν, quicunque, whosoever, ἥτισοῦν, ὅτιοῦν, ὅττωοῦν, acc. ὄντιναοῦν or ὄντινοῦν*, &c.—*ὄσπεροῦν, ὀποσοσοῦν, ὀπηλικουοῦν*, &c.

Obs. 1. The form *δήποτε* imparts still greater force to this signification ; as *ὄστις-δήποτε ἐστί, whosoever it may be, ὅσον-δήποτε*, but it is frequently written separate.

2. In the language of familiar intercourse, the Attics, to give greater intensity to the *pronoun demonstrative*, annex to all its forms the

ὶ *demonstrativum*,

which likewise draws the accent on itself, is always long, and absorbs all short final vowels; for instance,

οὗτος—οὗτος, *this here*, (Latin *hicce*, French *celui-ci*,) αὐτῇ, (from αὐτή,) τοῦτῃ, (from τοῦτο,) ἐκείνους, (*celui-là*,) ἐκείνους, &c. τοσούτους, τοσόνδῃ, (*viz. so much, so great as you see there*,) &c.

See about long vowels and diphthongs being made short before this *ι*, § 7. *Obs.* 16.

Obs. 2. Whenever the enclitic γέ is annexed to the pronouns demonstrative, the *ι* takes the place of the *ε*, as τοῦτό γε, τοῦτογί.

Obs. 3. If there be an *σ* before this *ι*, it is sometimes found with the moveable *ν*, as οὗτοςιν, τοῦτουςιν. (The case is the same with the adverb οὕτωςιν from οὕτως.)

§ 81.—Of the Verb.

1. The essential forms of the Greek verb, as *moods*, *tenses*, &c., may be supposed to be known from other languages; but the Greek is more copious than the Latin, English, or German verb, especially with regard to having a *middle voice* distinct from the *active* and *passive* voice, the *optative* as a particular mood distinct from the *conjunctive*, the *aorist* as a particular tense, the *dual* as a particular number, and a greater variety of *moods* and *participles* for the several tenses. It must not be imagined, however, that every form is perfect and in constant use in every verb, though Greek grammars necessarily state all the forms complete in one verb.

2. It also happens, much more frequently in the Greek than in other languages, that a form, which according to a strong analogy should be confined to one signification, has the opposite; for instance, the *passive* voice often has the signification of the *active*. Hence we must first be acquainted with the forms themselves, remembering at the same time what their principal destination is conformably to analogy.

3. But these significations can be thoroughly developed in the *Syntax* only, and what is absolutely necessary for their comprehension may be supposed to be known from other languages, as, for instance, the notions of the *passive* voice, the *conjunctive* and *imperative* of the *present*, &c. There are, however, a few previous remarks stated respecting the *optative* in § 88, 2, and respecting the *middle* voice in § 89. We now proceed to treat more particularly of the *tenses* of the Greek verb.

4. The most satisfactory division of the tenses is according

to their reference to the *present*, *past*, and *future*. But the *past* tense, in common language, is susceptible of a greater variety than the other two. The tenses referring to time *past* are known by the general name of *præterites*; there is, however, this essential difference, that, in one of their forms, the thought is confined to the present time, and facts or circumstances are *mentioned* simply as having occurred; this is the *perfect*: in the other forms the thought is transferred to the past, and facts and circumstances are *narrated* as they occurred at that particular time¹. This narrative species of the *præterite* introduces new subdivisions, and gives, in Latin, German, and English, the *imperfect* and the *plusquamperfectum*, and in Greek an additional tense, the *aorist*, of which the import is stated in the *Syntax*, § 137.

5. None of the known languages distinguish the two species of *præterites* by forms so strongly marked as the Greek. The *perfect* adheres in the main to the analogy of the *present* and of the *future*, whilst the narrative species of the *præterite* has its own distinct analogy, on which the Greek grammar builds a second division of the tenses, and calls

Principal Tenses

the *present*, *perfect*, and *future*, and

Historical Tenses

the *imperfect*, *plusquamperfectum*, and *aorist*.

6. There is a double distinction in the form. 1.) The tenses of the Greek verb are distinguished one from the other by their terminations; and 2.) the *præterites* by an additional prefix, called the *augment*. The *historical* tenses again distinguish themselves from the other tenses, and consequently also from the *perfect*, by a *peculiar augment*, and particular inflections of the terminations of their numbers and persons². We proceed to the *augment*, and shall treat of the inflections and conjugation in § 87.

¹ Even in a lively narrative this transfer of the thought to the particular time *past* frequently betrays the narrator into the use of the *present* tense.

² That our classification of the Greek tenses by *augments* and *terminations* is, as it were, firmly rooted in the language, and, of course, essentially important, is very obvious. A *present* tense, *præterite*, and (perhaps periphrastic) *future*, are the three most indispensable tenses with which the scanty old language may be supposed to have been satisfied. They, therefore, are justly called *principal* tenses. This *præterite* unquestionably served for the purposes of narration; it is, indeed, to the need of narrating or relating (the oldest want of men) that we trace the origin of all language; yet this *præterite* was at the same time a mere *perfect*, just as we hear even now in several parts of Germany the uneducated class deliver their narratives

§ 82.—Of the Augment.

1. The *augment* is an alteration in the beginning of the word, which in most instances consists of a real addition, and, when this is not the case, is yet derived from an original addition.

2. The *augment* is different according as the Greek verb begins with a consonant or a vowel. When the verb begins with a consonant, the *augment* makes a syllable of itself, and is then called the *syllabic augment*. But when the verb begins with a vowel, this vowel, when short, generally becomes long. This is called the *augmentum temporale*, (αὐξησης χρονική,) the word χρόνος referring likewise to the quantity of syllables.

3. The *augment* is, according to the preceding §, the characteristic sign of *past* tenses, viz. of the *imperf.*, *perfect*, *plusquam.*, and *aorist*. But the *perf.* belongs likewise to the principal tenses; its *augment* therefore differs from that of the *historical* tenses, as will be seen in the *syllabic augment*, which is the foundation of the *temporal* one¹.

The Syllabic Augment.

4. The *augment* of the *perfect*, when the verb begins with a consonant, consists in prefixing the initial letter of the verb with the vowel ε, as

τύπτω, *perf.* τέ-τυφα :

hence this *augment* is also called the *reduplicative augment*, or simply *reduplication*. If the verb begins with an *aspirata*, it follows, from § 18, that the corresponding *tenuis* is prefixed, for instance,

φιλῶ—πε-φίληκα, θύω—τέ-θυκα, χωρέω—κε-χώρηκα.

The *fut.* 3, which comprises the meaning of the *perfect*, retains this *augment*, § 99.

5. But the *historical* tenses merely prefix an ἑ, which is called simply *augmentum*; for instance,

τύπτω, *imperf.* ἑ-τυπτον, *aor.* ἑ-τυψα,

and the *plusquamperfectum*, which adds the *historical* meaning

exclusively in the heavy German *perfect*. It was only in proportion as the language was cultivated, that it gradually separated the *historical* tenses, with their modifications, from the *præterite*, and left the old *præterite* to keep its station, as a pure *perfect*, among the principal tenses. To observe the analogy, which in the Greek so clearly distinguishes the *principal* and *historical* tenses, is highly interesting. The learner must, therefore, direct his particular attention to the syllabic augment, and the terminations of the tenses particularised in § 87, 3.

¹ We combine the theory of the reduplication of the *perfect* with that of the simple augment, of which the former is the foundation, because this combination best shows wherein the two augments agree, and essentially differ.

to the signification of the *perfect*, puts this ϵ before the *reduplication* of the *perfect*; as

$\tau\acute{\upsilon}\pi\tau\omega$, *perf.* $\tau\acute{\epsilon}\text{-}\tau\upsilon\phi\alpha$, *plusq.* $\acute{\epsilon}\text{-}\tau\epsilon\tau\acute{\upsilon}\phi\epsilon\upsilon\nu$.

The principal tenses (with respect to the *augment*) are therefore distinguished from the *historical*; the former taking either no *augment* (*pres.* and *fut.*) or the *reduplication* (*perf.*); the latter taking either the simple *augment*, or the *reduplication* and the *augment* (*plusquamp.*).

6. There are *augments* in the *active*, *passive*, and *middle* voice; the simple *augment* is *only* in the *indicative*, the *reduplication* in all *moods* and *participles*. As the *imperf.* and *plusquamp.* do not form any moods, the above-mentioned rule may be more readily expressed in the following way:

The *reduplication* of the *perfect* is retained in all moods and participles; but the *augment* of the *aorist* takes place *only* in the *indicative*.

Thus of $\tau\acute{\upsilon}\pi\tau\omega$,

the *PERF.* is $\tau\acute{\epsilon}\tau\upsilon\phi\alpha$, *inf.* $\tau\epsilon\tau\upsilon\phi\acute{\epsilon}\nu\alpha\iota$, *part.* $\tau\epsilon\tau\upsilon\phi\acute{\omega}\varsigma$,

AOR. { 1. $\acute{\epsilon}\tau\upsilon\psi\alpha\text{---}\tau\acute{\upsilon}\psi\alpha\iota\text{---}\tau\acute{\upsilon}\psi\alpha\varsigma$,
2. $\acute{\epsilon}\tau\upsilon\pi\omicron\nu\text{---}\tau\upsilon\pi\acute{\epsilon}\iota\nu\text{---}\tau\upsilon\pi\acute{\omega}\nu$,

and the *fut.* 3. is like the *perfect*. (See 4. *Obs.*)

Obs. The rule may be expressed still more accurately. Any *reduplication*, or whatever supplies its place, continues through all moods, (hence the irregular *reduplication* of the *aor.* $\lambda\acute{\epsilon}\lambda\alpha\theta\omicron\nu$, *part.* $\lambda\epsilon\lambda\alpha\theta\acute{\omega}\nu$, and the like, § 83. *Obs.* 7.) but any simple *augment* takes place merely in the *indicative* (hence the irregular *aor.* $\acute{\eta}\gamma\alpha\gamma\omicron\nu$ drops merely the *augmentum temporale* in the *inf.*, &c., $\acute{\alpha}\gamma\alpha\gamma\acute{\epsilon}\iota\nu$, § 85. *Obs.* 2). See about any founded or unfounded exceptions, the *Anom.* $\acute{\alpha}\gamma\gamma\upsilon\mu\iota$ and $\acute{\epsilon}\iota\pi\acute{\epsilon}\iota\nu$.

§ 83.

1. The preceding *Section* stated the syllabic *augment* in its proper capacity and regularity; the present will show its deviations and peculiarities.

2. Whenever a verb begins with an ρ , this ρ is doubled after the ϵ , as—

$\rho\acute{\alpha}\pi\tau\omega$, *imperf.* $\acute{\epsilon}\rho\rho\alpha\pi\tau\omicron\nu$,

(See § 21, 2, and the exceptions *ibidem*, *Obs.* 2.) and the *perfect* and *plusquamp.* have only the same *augment* without the *reduplication*:

Perf. $\acute{\epsilon}\rho\rho\alpha\phi\alpha$, *plusquamp.* $\acute{\epsilon}\rho\rho\acute{\alpha}\phi\epsilon\upsilon\nu$.

3. When a verb begins with a double letter, it takes merely the ϵ instead of the *reduplication*, which ϵ then remains unchanged in the *plusquamp.*, *ex. gr.* $\psi\acute{\alpha}\lambda\lambda\omega$, *perf.* $\acute{\epsilon}\psi\alpha\lambda\kappa\alpha$, *plusq.* $\acute{\epsilon}\psi\acute{\alpha}\lambda\kappa\epsilon\upsilon\nu$: $\zeta\eta\tau\acute{\epsilon}\omega$, $\xi\acute{\epsilon}\omega$, *perf. pass.* $\acute{\epsilon}\zeta\acute{\eta}\tau\eta\mu\alpha\iota$, $\acute{\epsilon}\xi\epsilon\sigma\mu\alpha\iota$. And this

is done in most instances where the verb begins with two consonants, *ex. gr.*

φθείρω, *perf.* ἔφθορα, *plusq.* ἐφθόρειν,
σπείρω, *perf. pass.* ἔσπαρμαι, *plusq.* ἐσπάρμην,
ἔκτισμαι ὅς κτίζω, ἔπτυγμαι ὅς πτύσσω.

Obs. 1. From this last rule are excepted, and consequently subject to the principal rule,

- a.) Two consonants, of which the first is a mute, the other a liquid, (*muta cum liquida*), for instance, γράφω γί-γραφα, κί-κlimai, πί-πνευκα, τί-θλακα, &c. But γν takes merely the ε, and γλ, βλ, are fluctuating; *ex. gr.* γνωρίζω—ἐγνώρισμαι, κατ-εγλωττισμένος, δι-εγλυπται and δια-γίγλυπται, βλάπτω βίβλαμμαι, βλαστάνω ἰβλάσθηκα¹.
- b.) The *perfects* μίμνημαι and κέκτημαι of μνάω and κτάομαι. The Ionians, however, (and even the Attics sometimes, *ex. gr.* Plato, *Meno.* 39.) have ἔκτημαι. All other verbs beginning with μν and κτ take simply the ε, *ex. gr.* ἰμνημόνευκα, ἰκτεάτισμαι, ἔκτονα.
- c.) The *perfects* πέπταμαι, πίπτηκα, πίπτωκα, πεπτηώς, (see the *Anom.* πετάννυμι, πίτομαι, πίπτω, πτήσσω,) all of which rather are syncopated verbs of the root ΠΕΤΩ. Any *perfect*, immediately and regularly derived from πτ, has merely ε, as the usual *perfect* of πτήσσω ἔπτηχα, and ἔπτωμαι, ἔπισμαι.

Obs. 2. The same kind of *augment*, peculiar to verbs beginning with ρ, may have taken place in the old language with other semivowels; hence the two *perfects* ἔμμορα and ἔσσυμαι, see the *Anom.* μίρομαι and σέβω.—The Epics double all liquids for the sake of the metre, but only in the *imperf.* and *aor.* ἔλλαβεν, ἔμμαθε.—See the *Anom.* δέισαι about ἰδδεῖσαι.

Obs. 3. A few verbs of the common language, beginning with liquids, have, instead of the *reduplication*, the syllable *ei* or *ei*, *ex. gr.* εἰληφα. See the *Anom.* λαμβάνω, λαγχάνω, λέγω, μίρομαι, and ΠΕΩ under *εἰπῖν*.

Obs. 4. Homer's ῥεπυπώμενα is the only instance of a *reduplication* before ρ.

Obs. 5. In the three verbs βούλομαι, (*to be willing*), δύναμαι, (*to be able*), and μέλλω, (*to be about to do, intend to do*), the Attics commonly strengthen the *syllabic augment* by the addition of the *temporal* one; *ex. gr.* ἡδυνάμην instead of ἰδυνάμην, the same in ἀπολαύω, see § 86. *Obs. 2.*—See about the *syllabic augment* before a vowel, § 84. *Obs. 5*, &c.

Obs. 6. Non-Attic poets often omit the *augment* in the *historical* tenses; *ex. gr.* βάλε for ἔβαλε, βῆ for ἔβη, γένοντο for ἔγινοντο, &c.² Compare about the accent, *Obs. 1*, 2, to § 103.—This omission in the *plusquamperf.* is also very common in prose: τετάρφεισαν, τέτυπτο, for ἑτετάρφεισαν, ἑτέτυπτο, δεδίδει (Plato, *Phædr.* 251. a.) for ἰδεδίδει, and the like. But the omission of the real *reduplication* is very rare and doubtful. See about ἔδεκτο and the like, § 110, 8, and about the Epic *redupl.* δει, instead of δε, the *Anom.* δέισαι and δέικνυμι.

Obs. 7. The *aor. 2.* (of the *active* and *middle voice*) has also frequently the *redupl.* in Epic poets, and this *redupl.* continues through all the moods, (see § 82, 6, with the Note,) *ex. gr.* πέπληγον, λείαθών, πεπιθεῖν, λείαβέσθαι, &c. In some

¹ Observe that γν, γλ, βλ, belong to those instances of *muta cum liquida* which are also excepted from the rule of the others in prosody (see § 7, 10). The other exceptions stated in that Section do not occur in a way which applies here; for δέδμημαι is a syncope. See the *Anom.* δέμω.

² With Attics for the sake of the metre but seldom; see Herm. on Eurip. *Hec.* p. xxxii. In prose never, not even in Ionic prose. The sole exception is χρῆν. See the *Anom.* χράω, χρή.

few verbs the simple *augment* is added in the *indic.* φράζω ἐπέφραδον (see the *Anom.* and compare κέλομαι and ΦΕΝΩ).—The *present* and the *fut. active* have this *redupl.* only in some mostly poetical forms derived from reduplicated tenses; see § 111.

§ 84.—*The Temporal Augment.*

1. When the verb begins with a vowel, whether it has the *sp. asper* or *lexis*, the *augment* coalesces with the initial vowel into a long vowel; and this kind of *augment*, called *the temporal augment*, (see § 82, 1.) continues unchanged in all the *præterites*. A or ε generally becomes η, and ο—ω, *ex. gr.*

άνω, *imperf.* ἤνουν, *perf.* ἤνυκα, *plusq.* ἤνύκειν,
 ἀρμόζω, *imperf.* ἤρμοζον, *perf.* ἤρμοκα, *plusq.* ἤρμόκειν,
 ἐλπίζω, *imperf.* ἤλπιζον, *perf.* ἤλπικα, *plusq.* ἤλπίκειν,
 ὁμιλέω, *imperf.* ὠμίλεον, *perf.* ὠμίληκα, *plusq.* ὠμιλήκειν.

2. The following verbs, ἔχω, *I have*, ἰάω, *I let*, ἔλκω, *I drag*, (see the *Anom.*) ἔρπω and ἐρπύζω, *I creep*, ἐθίζω, *I accustom*, ἐλίσσω, *I wind*, ἐστιάω, *I give a feast*, ἔπω (see the *Anom.*) and ἔπομαι, *I follow*, ἐργάζομαι, *I work*, do not change the ε into η, but into ει, for instance, *imperf.* εἶχον, *perf.* εἶργασμαι, &c. (See *Obs.* 4.)

Obs. 1. See also εἶλον, εἰλεῖν, in the *Anom.* αἰρέω, εἴωθα in the *Anom.* ἔθω, and the verbs belonging to the root 'ΕΩ, § 108.¹

3. The vowels ι and υ can only be *augmented* when they are short, and they then become long through the *augment*: *ex. gr.* ἱκετεύω, (Eurip. *Med.* 971.) *aor.* ἱκέτευσα (338); and even when the syllable is already long by position, the *augment* must be rendered sensible in pronunciation, *ex. gr.* ἰσχύω ἴσχυον, ὕμνέω ὕμνον.

4. Of the vowels long in themselves, ā (according to Text 1.) commonly becomes η; the others η, ω, ī, ū, are not susceptible of the *augment*, *ex. gr.* ἡττάομαι,

imperf. ἡττώμην, *perf.* ἡττημαι, *plusq.* ἡττήμην,
 except by the removal of the accent. See *Obs.* 4.

5. A diphthong may be *augmented* when its first vowel can be changed in the way mentioned above; and if the second vowel be an ι, it is subscribed thus:

αὐλέω—ἠύλουν, εὐχομαι—ἠύχόμην,
 αἰτέω—ἡτούν, ᾗδω—ᾗδον,
 οἰκέω—ᾤκουν.

¹ The following are improperly considered as belonging hither, viz. ἔπω and εἶρέω. See the *Anom.* εἰπεῖν—ἔζω about εἶσα. See § 108, 2.—ἐρῶ and ἐρωτάω about εἶρσα, εἰρώτων, which forms belong, however, to the Ionic εἰρύω, εἰρωτάω.

But many verbs neglect this *augment*, (*Obs.* 2.) and it never takes place with *ou* and *ei*: οὐράζω—οὔραζον, εἰκω—εἰκον, εἶξα; with the solitary exception of εικάζω, which, however, is only *augmented* by the Attics, and that but rarely, εἶκασα, εἶκασμαι, Att. ἤκασα, ἤκασμαι. In the verbs beginning with *eu* the usage is fluctuating; εὐχόμεν and εὐχόμην, εὐρέθην, very seldom ηὔρεθην.

Obs. 2. Those verbs in which the *augment* would produce a cacophony or indistinctness, remain in general unchanged, especially a few beginning with *a*, *av*, *oi*, followed by another vowel, ἀτώ, ἀημι, ἀηδίζομαι, αὐαίνω, οἰακίζω, οἰόω, and some others; only that the short *a*, for instance in ἀτώ, is lengthened: *imperf.* αἶτον, (long *a*), αὐαίνετο, οἰάκισεν, &c. But αἰδω makes ἡεῖδον according to the general rule. Neither do some other verbs beginning with *oi* take the *augment*, οἰνίζω, οἰκουρέω, οἰστρέω.

Obs. 3. But the Ionians and non-Attic poets frequently neglect this *augment* as well as the *syllabic* one in any verb, *ex. gr.* ἀμειβετο for ἡμειβετο, ἔων for εἶων, (of εἶω,) &c. even in the *perf.* and *plusq. pass.*, *ex. gr.* ἄμμαι, οἰκημαι, (of ἄπτω, οἰκέω,) Herod. The Dorians, instead of changing those beginning with *a* into *η*, merely alter the quantity, *ā*.

Obs. 4. The *temporal augment* arose unquestionably from the contraction of the *syllabic augment* *ε* with the vowel of the verb, *ex. gr.* ἄγω, ἔ-αγον ἦγον: the contraction of *εε* into *η*, and *εο* into *ω*, is, however, a deviation from the general custom (§ 28, 3. b); but that of *εα* into *η*, and *εε* into *ει*, (ἔχω, ἔ-εχον εἶχον,) agrees exactly with it.—Hence the accent of some compound verbs is accounted for. As the accent (according to *Obs.* I. 1. to § 103.) always rests, as far as possible, on the antepenultima, ἀνῆπτον of ἀνάπτω, for instance, has the circumflex on the penultima, because of the contraction. And thus the *augment* sometimes is to be known only by the accent, *ex. gr.* προσήκω, (from ἦκω,) *imperf.* προσῆκον: ἀπειργε is the *imperative* of ἀπειργω, and ἀπείργε the third person of the *imperf.*

Obs. 5. But the *syllabic augment* has actually been retained in some instances before a vowel. Beside several Epic forms, the following three verbs of the common language, which by the rule are not susceptible of the *temporal augment*, have the *syllabic* one:

ώθειω, ώνίομαι, ούρειω,
imperf. ἰώθουν, ἰωνούμην, ἰούρουν.

The case is the same with the verb Αἰώ, (see *Anom.* ἄγνυμι,) *I break*, aor. ἔαξα, &c., to distinguish it from ἄγω, *I lead*.

Obs. 6. The *temporal augment* arose from the *ε* even in the *perfect*. For as the usual *redupl.* (§ 82.) consisted in the repetition of the first consonant with an *ε*, this *ε* alone could be prefixed when the verb began with a vowel, and it formed the *temporal augment* along with this vowel. The *ε* is still found unchanged in the first-mentioned verbs, (as ἔαγα, ἔωσμαι, ἔωνημαι, ἰούρηκα,) and besides in

εἰοικα, εἰολπα, εἰοργα,

from εἰκω, ἔλπω, ἔργω. The *ο* in these *perfects* comes from the change of the vowel in the root, (of which below,) and *ε* is *redupl.*: ἔργω ἔ-οργα, like δέκω δέδορκα.

Obs. 7. This *augment* retains the *sp. asper* of the verbs, which have it, *ex. gr.* ἐάλων, ἐάλωκα, from ἌΛΟΩ. See *Anom.* ἀλίσκομαι, also ἀνδάνω, ἔννυμι.

Obs. 8. Just as we have seen above (§ 83. *Obs.* 5.) the *syllabic augment* increased by the *temporal* one, the latter is commonly increased in the verb ὁράω, (*I see*,) by the *syllabic* one, and retains the *spiritus*: *imperf.* ἰώρων. See about the *perfect*

ἑώρακα, ὄρώ, and also οἶζω, ἀνοίγω, among the *Anomalous Verbs*. The Epic poets do this likewise with other verbs, *ex. gr.* ἱφνοχόει of οἰνοχοέω, ἐῆνδανε of ἀνδάνω.

Obs. 9. When a verb begins with *eo*, it is the second vowel which takes the *augment*. This occurs in the verb ἑορτάζω, ἑώρταζον, and the *perfects* of *Obs. 6.* in the *plusq.* ἐψέκειν, ἐώλεπιν, ἐώργειν.

§ 85.—Attic Reduplication.

1. There is no *redupl.* in verbs beginning with a vowel, as we have seen above (compare § 84. *Obs. 6.*). But several of them, all radical verbs, have in the *perfect* a peculiar *redupl.* called the *Attic redupl.*, which, however, is not exclusively peculiar to the Attics; most verbs, which have it, disdaining the above simpler form. It consists in the repetition of the first two letters of the verb, with the vowel unchanged, before the usual *temporal augment* in the *perfect*; for instance,

ἀγείρω, (ἤγερκα,) ἀγ-ήγερκα, ἀγήγερμαι,
ἐμέω, (ἤμεκα,) ἐμ-ήμεκα,
ὀρύττω, (ὠρυχα,) ὀρ-ώρυχα, ὀρώρυγμαί,
ὄζω, (ῶδα,) ὄδ-ωδα.

2. This form is fond of a short vowel in the third syllable, and on that account makes long vowels short, as, for instance, in ἀλείφω, *perf.* ἀλήλιφα, ἀλήλιμμαι, ἀκούω, *perf.* ἀκήκοα.

Obs. 1. This shortening of the vowel enabled Homer to make ἐρηρέδαται even of ἐρείδω, which commonly gives ἐρήρεισμαι: see *Obs. IV.* to § 103.—Even the *temporal augment* of the second syllable is sometimes neglected by the Epic poets for the sake of the metre, *ex. gr.* ἐρέριπτο, ἀρᾶρυῖα, of ἐρείπω, ἈΓΩ.—See about other peculiarities of this *redupl.* the *Anom.* αἰρέω, ἐγείρω, ἡμύω, ἔχω, οἰχομαι.

3. The *plusquampr.* sometimes adds a new *temporal augment*, most commonly in ἀκήκοα, ἡκηκόειν: but it is omitted in the generality of instances (compare § 83. *Obs. 6.*).

Obs. 2. The *aor. 2.* of some verbs among those which belong to this §, (as § 83. *Obs. 7.*) has in the poets a *redupl.* corresponding to that of the *perfect*, yet so as to give precedence to the *temporal augment*; *ex. gr.*

ΑΡΩ, *Pf.* ἄραρα, (*Ion.* ἄρηρα,) *aor.* ἦραρον.

The case is the same with ἡκαχον, ὥροειν, and some other forms (see the Note below). The verb ἄγω (see *Anom.*) has this *aor.* ἦγαγον in the common language. This *redupl.* continues also in the other moods, which only reject the *temporal augment*: ἀράρη, ἀκαχεῖν, ἀγαγών (see § 82. *Obs.*).¹

¹ Grammarians formerly used to explain the Epic forms ἦραρεν, ὥροει, as *perfects* made by transposition of ἄρηρα, ὄρωρα: but ἦραρα or other *perfects* of this kind are nowhere to be met with in the genuine old Poets. These *third persons* have everywhere the signification of the *aor.*, and there are in Homer and other Poets other *aorists* as 3 *pl.* ἄραρον for ἦραρον, *part.* ἀραρών. The other similar *aorists* do also agree with them, as ἀγαγεῖν, ἀκαχεῖν, ἀπαχεῖν, ἀλαλκεῖν, and ἐνεγκεῖν, (for which see the *Anom.*) and also those beginning with a consonant, as πεπιθεῖν, λελαθειν, &c. § 83. *Obs. 7.*

Obs. 3. A very extraordinary *redupl.* of the *aor.* at the end of the word is found in the Epic poets in

ἰρύκω, *aor.* ἡρύκακον, ἰρυκακίειν, (for —εῖν,)

and also in ἐνίπτω, ἡνίπαπε. See the *Anom.*

§ 86.—Of the *Augment* in compound Verbs.

1. With regard to compound verbs, the principal rules are the following: when the verb is compounded with a prep., the prep. stands before the *augment* in the *augmented* tenses.

It is therefore advisable, first to place the augment before the simple verb, and then to prefix the preposition. In the case of two vowels coming together, the vowel of the *preposition* (with the exception of *περὶ* and *πρὸ*) undergoes an *elision*. Several other changes will be best seen in the examples:

προσφέρω—προσ-έφερον; συλλέγω, συν-έλεγον;

ἀποδύω—ἀπ-έδυσα, ἀπο-δέδυκα, ἀπ-εδεδύκειν;

συρράπτω, συν-έρραπτον; ἀπαλλάττω, ἀπ-ήλλαττον;

περιβίλλω, περι-έβαλλον.

In the *moods* of the *aorist*, the preposition resumes of course its original form, after having cast off the augment, *ex. gr.*

συλλέγω, *aor.* συνέλεξα, *conj.* συλλέξω, *inf.* συλλέξαι,

ἀποδύω, — ἀπέδυσα, — ἀποδύσω, — ἀποδῦσαι.

2. Verbs not compounded with prepositions take the augment in the beginning, *ex. gr.*

μελοποιέω, ἐμελοποιοῦν, μεμελοποίηκα,

πλημμελέω, πεπλημμέληκα,

ἀφρονέω, ἠφρόνουν, οἰκοδομέω, ᾠκοδόμησα.

But verbs compounded with *εὖ* and the inseparable particle *δυσ-* take the *temporal augment* in the middle, as

εὐεργετέω, εὐηργέτουν; δυσαρεστέω, δυσηρέστουν;

but when an immutable vowel or consonant comes after those particles, the *augment* is in the beginning, as

δυσωπέω, ἐδυσώπουν,

δυστυχέω, ἐδυστύχησα, δεδυστύχηκα,

εὐδοκίμew, ἠὐδοκίμουν;

only those in *εὖ* are more generally (§ 84. *Obs. 5.*) without any *augment*, εὐφραίνετο, εὖωχούμην (εὖωχεῖσθαι).

Obs. 1. The prep. *πρὸ* frequently makes a *crasis* with the *syllabic augment*, *προ-έπεμψα*, *προῦπεμψα*: see § 120. *Obs. 7.*

Obs. 2. Some compound verbs, which frequently occur in the language of familiar intercourse, and of which the primitives are to be found only in the dialects or poets, take the *augment* before the prep.; as *ἐκάθειδον*, *ἐκάθιζον*, *ἠφίουν*, (of *ἀφίημι*,) yet we find also *ex. gr.* *καθηῦδον* in most authors, and *ἀπολαύω* always gives *ἀπέλαυνον*, and

sometimes (according to § 83, *Obs.* 5.) with the double *augment* ἀπήλαυον, though there is no primitive verb to it. See also ἀμπίχω in the *Anom.* ἔχω, and ἀμφιέννυμι, § 108, 3. About ἐμπολᾶν, see *Obs.* 3.

Obs. 3. We must principally know, whether verbs are merely compounded with another word, or derived from a word already compounded. With respect to this distinction a general rule may be observed, the principle of which cannot be shaken, although it is subject to many exceptions. Compound verbs of the *former* kind have the *augment* always in the middle, and most verbs compounded with prepositions follow this rule; for instance, συν-έλεξα. Compound verbs of the *latter* kind have the *augment* in the beginning. To these belong, 1, all verbs not compounded with prep., (the adv. εὖ and δυσ- included,) though their second part should be perfectly similar to the primitive verb; for instance, μελοποιέω, which is not derived from μέλος and ποιέω, but from ὁ μελοποιός, and which has therefore ἐμελοποιοῦν. 2, many verbs too, though they be compounded with prep.; *ex. gr.* ἐναντιοῦμαι from the compound ἐναντίος, ἡναντιοῦμην; ἀντιβολέω from ἀντιβολή, ἡντιβόλουν. Yet the usage of verbs, compounded with prep., having the *augment* in the middle, has occasioned a deviation from this principle, so that even in verbs derived from words compounded with prep. the *augment* is most usually after the prep. Homer has ἀντεβόλησε¹. The Attics generally have ἐξεκκλησίασαν, ἐνεκωμίαζον, προεφήτευσα, συνήργουν, ἐπιτετήδευκα, ἐνεχείρουν, and many more, though there are no simple primitives of all these verbs, (ἐκκλησιάζω, ἐκωμιάζω, προφητεύω, συνεργέω, ἐπιτηδεύω, ἐγχειρέω,) which are derived from ἐκκλησία, ἐγκώμιον, προφήτης, συνεργός, ἐπίτηδες, and from ἐν and χεῖρ. Ἐμπολᾶν (to trade, from ἐμπολή, merchandise,) has indeed commonly ἡμπόλησα, —κα, but Lucian has ἐμπεπόληκα.—Even verbs compounded with substantives have the *redupl.* in the middle, having no *augment* in the beginning, as ἰπποτετρόφηκα from ἰπποτροφέω.

Obs. 4. The following verbs commonly take the *augment* in both places together: ἀνορθῶ ἡνώρθουν, ἐνοχλέω ἡνώχλησα, ἀνέχομαι ἡνειχόμεν, παροινεῖν πεπαρφύνηκα. The anomaly is still greater in the verbs διακοινεῖν, διαιτᾶν, δεδιηκόνηκα, κατεδίττησα, since they come from διάκονος, διαίτα, in which the α does not belong to another word. Common practice has been betrayed into this irregularity by the mere similarity of the composition.

CONJUGATION.

§ 87.—Numbers and Persons.

Connecting Vowel.

1. All the terminations of the Greek verb in its tenses, numbers, and persons, may be divided into two very distinct principal classes, one for the *active*, the other for the *passive* voice. Hence, though the import deviates in some tenses, one class is called the *active conjugation*, the other the *passive*.

2. The principal tenses of either conform in some respects to a particular analogy, by which they are distinguished from the *historical* tenses.

3. This appears more distinctly from the following table, which shows the terminations of the three persons and numbers

¹ See Butt. *Lexilogus*, 63, 13.

in the different tenses and their *conjugation*. But it refers merely to the *indicative*: the way in which it is to be applied to the *conjunctive* and *optative* will appear from the following §.

Principal Tenses.

| | <i>Active.</i> | | | <i>Passive.</i> | | |
|--------------|----------------|-----------|-----------|-----------------|-----------|-----------|
| | 1 Person, | 2 Person, | 3 Person, | 1 Person, | 2 Person, | 3 Person, |
| <i>Sing.</i> | _____ | _____ | _____ | μαι | (σαι) | ται |
| <i>Dual.</i> | wanting | τον | τον | μεθον | σθον | σθον |
| <i>Plur.</i> | μεν | τε | σιν, σι | μεθα | σθε | νται. |

Historical Tenses.

| | _____ | _____ | _____ | μην | (σο) | το |
|--------------|---------|-------|----------|-------|------|------|
| <i>Sing.</i> | | ς | | | | |
| <i>Dual.</i> | wanting | τον | την | μεθον | σθον | σθην |
| <i>Plur.</i> | μεν | τε | ν ορ σαν | μεθα | σθε | ντο. |

4. Here must be also noticed the doctrine of the so-called connecting vowel. Such is the term applied to that letter, by means of which the above-noted terminations are annexed to the root of the verb. For instance, in λυ-ο-μεν, λυ-ε-τε, ἐλυσ-α-μην, the letters ο, ε, α, are the *connecting vowels*; λυ is the root.

5. The general rule is, that all the tenses of the verb, with the exception of the *perf. and plusq. pass.*, and the *irregular verbs* in μι, annex those terminations noted above to the root, by means of the *connecting vowel*. But this vowel being variable, the manner in which the connecting vowel is used in the different tenses and moods is most easily learned from the paradigm. There are eight connecting vowels, viz., five simple vowels: α, ε, η (γ), ο, ω; and three diphthongs: αι, ει, and οι.

Obs. 1. Thus for instance the termination μεν of the 1 pers. plur. act. is annexed to the root of the *pres.*, *fut.*, &c. by means of ο (λυ-ο-μεν, λυσ-ο-μεν); to the root of the *aor. 1.* and *perf.* by means of α (ἐλυσ-α-μεν, λελυκ-α-μεν); to that of the *plusq.* by means of ει (ἐλελυκ-ει-μεν); to that of the *aor. 1. pass.* by means of η (ἐλυθ-η-μεν); to that of the *conj.* by means of ω (λυ-ω-μεν); to that of the *pres. opt.* &c. by means of οι (λυ-οι-μεν); to that of the *opt. aor.* by means of αι (λυσ-αι-μεν). From these examples it will be seen, that the terminations (μεν, τε, &c.) sufficiently indicate the *persons*, but that the *connecting vowel* alone is not sufficient to enable us to recognise the *tenses* and *moods*, since there are besides various changes taking place with the root of the verb, and which will be treated of in the following §§.

Obs. 2. The terminations of the first and third *persons singular of the active* are not given in this table, because in most instances they have no consonant, but only the connecting vowel, and generally alone, which connecting vowel¹ is, however,

¹ Though in this instance it has nothing more to connect, it is yet identical with it, and is consequently dropped in any formation which has no connecting vowel. Compare, for instance, ἐρίθη with ἐρίθη-ν, and ἐρίθη-μεν, where ε or η belongs to the root.

very different in different tenses. Compare, for instance, 1. λύ-ω, 3. λύ-ει, with λύο-μεν or ἐλυσ-α, ἐλυσ-ε with ἐλύσ-α-μεν. But in most *historical* tenses the first person has a steady ν, (ἐλυ-ο-ν, ἐλελύκ-ει-ν,) and the third person, when its vowel is an ε, the mutable ν (ἐλυ-εν or ε). In the less frequent *conjugation* of verbs in μι, both persons have a very peculiar termination in the *present*, viz. μι, σι. See § 106.

Obs. 3. The *third person pl.* of the principal tenses of the *active* is given here as it is in use in the common language. But it is proper to observe that in the Doric dialect it ends in ντι, and that the vowel of the σι of the common form is always long, because there has been a ν dropped; τύπουσι, Dor. τύποντι,—τετύφασι, Dor. τετύφαντι. See the *Obs. V. 4.* to § 103.

Obs. 4. The terminations σαι and σο of the *second pers. pass.* are only to be noticed as a foundation or basis, since they have remained unchanged but in very few instances. The manner in which they coalesce with the preceding letters, so as not to be recognised, is explained below in the *Observations III.* to § 103.

Obs. 5. With regard to the peculiarities which distinguish the *historical* from the *principal* tenses, the following points must be carefully attended to in the above table²:

- a.) A characteristic, which runs through the whole *active* and *passive* form, is, that the *third pers. dual*, which in the *principal* tenses is always the same with the *second*, (as act. τύπτερον, τύπτερον, pass. τύπτεσθον, τύπτεσθον,) constantly ends in ην in the *historical* tenses, ex. gr. imperf. act. 2. ἐτύπτερον, 3. ἐτυπτέην, pass. 2. ἐτύπτεσθον, 3. ἐτυπτέσθην. Compare below *Obs. V. 3.* in § 103.
- b.) The *third pers. pl.* of the *active* affords also a steady distinction; it always ends in σι, with the mutable ν (οῦσιν, αῖσιν, or σι,) in the *principal* tenses, but in the *historical* tenses constantly with a steady ν (ον, αν, εἰσαν, ἦσαν).
- c.) In the *passive* form the two kinds of tenses are completely different throughout the *singular*, and in all the *third persons*. The termination μαι in the *principal* tenses is always μην in the *historical* ones, and ραι (*sing.* and *pl.*) always becomes ρο. The difference of the terminations coming from σαι and σο is equally steady. (See *Obs. 4.*)

Obs. 6. The first person is wanting through the whole *active* in the *dual*; that is to say, it does not differ from the *pl.* That the *dual*, as an old *pl.* especially in verbs, has sometimes the signification of the *pl.* with Poets, has been remarked above, § 33. *Obs. 7.* See particularly *Od. θ. 49. Hymn. Apoll. 487. 501. Pind. Ol. 2, 157.*

§ 88.—Moods and Participles.

1. The Greek language is richer in moods and participles than any other language. The *imperfect* and *plusquamper.* exist only in the *indic.* Other *moods* and *participles* may be formed of the other tenses. The *future*, however, has neither *conjunctive* nor *imper.*, and the *perfect* seldom has a *conjunctive*, *optative*, and *imper.* See below, § 137. *Obs. 11.* Thus every present, perf. 1 and 2, aorist 1 and 2, has beside the *indicat.* a *conj.*, *imperat.*, *infin.*, and *participle*.

² All these differences are of particular use in reading the Epic poets, where they frequently are the only means of recognising the tenses when the *augment* is dropped. (See above the *Obs.* to §§ 83, 84.)

2. The *opt.* derives its name from serving to express a *wish*, but is also frequently used in a variety of other connexions, as will be seen in the *Syntax*. We only observe here, that its signification corresponds almost thoroughly to that of the Latin *imperfect*, *perf.*, and *plusquamp.* of the *conjunctive*, which is wanting in Greek.

3. This observation is closely connected with the following principal rule concerning the conjugation of the *conj.* and *opt.*:—

The conjugation of the *conj.* of all tenses has constantly for its basis that of the principal tenses, while that of the *optative* is always grounded in the conjugation of the *historical* tenses¹.

The table of the preceding *Section* thus contains in its upper series the terminations of all *conjunctives*, and the lower one those of all *optatives*. The peculiarity of each mood thus lies in the modifications of the connecting vowel, by which they are distinguished from each other as well as from the *indicat.*; and for this reason, this vowel has been also called the mood-vowel.

4. The connecting vowels η and ω are peculiar to the *conj.*, and the following rule is here observed:—

The conjugation of all *conjunctives* follows that of the *conjunctive in the present*;—the *pres. conjunct.* is formed of the *pres. indicat.* in the following manner:—

Wherever the *indic.* has σ , $\sigma\nu$, ω , the *conj.* has ω :

Wherever the *indic.* has ϵ , $\epsilon\iota$, η , the *conj.* has η or γ .

Hence: *Ind.* τύπτομεν, τύπτουσιν, τύπτεται, τύπτεϊς, τύπτῃ, &c.

Conj. τύπτωμεν, τύπτωσι, τύπτῃται, τύπτῃς, τύπτῃ, &c.

The terminations of all the *conj.* are therefore

in the *Act.* ω , $\gamma\varsigma$, η — $\eta\tau\omicron\nu$, $\eta\tau\omicron\nu$, $\omega\mu\epsilon\nu$, $\eta\tau\epsilon$, $\omega\sigma\iota(\nu)$,

in the *Pass.* $\omega\mu\alpha\iota$, η , $\eta\tau\alpha\iota$, $\omega\mu\epsilon\theta\omicron\nu$, $\eta\sigma\theta\omicron\nu$, $\eta\sigma\theta\omicron\nu$, $\omega\mu\epsilon\theta\alpha$, $\eta\sigma\theta\epsilon$,
 $\omega\nu\tau\alpha\iota$.

5. The characteristic letter of the *optative* is ι : it coalesces into a diphthong with the preceding vowel, (whether radical or connective,) which diphthong continues the same through all numbers and persons. The termination of the first person in the *active* is either $\mu\iota$ or $\eta\nu$, (as $\tau\acute{\upsilon}\pi\tau\omicron\iota\mu\iota$, $\tau\iota\theta\acute{\epsilon}\iota\eta\nu$), and in the

¹ Thus, for instance, the *opt.* even of *principal* tenses always has $\eta\nu$ in the *third person* of the *dual*, and in the *passive* constantly $\tau\omicron$ in the *third person sing.* and *pl.* (§ 87. Obs. 5.)

last instance this *η* continues along with the diphthong in all the other terminations: *οιμι, οις, οι, &c.*—*είην, είης, είη, είησαν, &c.* In the *passive* the diphthong is immediately before the *historical* termination (*τυπτοί-μην, τιθεί-το, &c.*).

6. The *imper.* has a *second* and *third person* in all the numbers; its terminations in all tenses are—

| | | | | | |
|---|--------------------------|------------------------|----|--------------|----|
| 2. | 3. | 2. | 3. | 2. | 3. |
| <i>Act. sing.</i> . . , <i>τω,</i> | <i>dual, τον, των,</i> | <i>pl. τε, τωσαν</i> | or | <i>ντων.</i> | |
| <i>Pass. sing.</i> (<i>σο,</i>) <i>σθω,</i> | <i>dual, σθον, σθων,</i> | <i>pl. σθε, σθωσαν</i> | or | <i>σθων.</i> | |

7. The *infin.* has the following terminations:—

act. *ειν, or ναι or αι.*
pass. *σθαι.*

8. All *participles* are adjectives of three terminations; and the *fem.*, of course, (according to § 58, 2.) always follows the first decl. The *masc.* of the *active* has in the *gen.* *ντος*, which gives *ς* or *ν* for the *nom.*, and *σα* for the *fem.*, thus—

| | |
|---|---------------------|
| <i>ων</i> or <i>ους, ουσα, ον, ᾱς, ᾱσα, ᾶν,</i> | |
| <i>gen. οντος.</i> | <i>gen. αντος.</i> |
| <i>εις, εισα, εν,</i> | <i>υς, ὕσα, ὤν,</i> |
| <i>gen. εντος.</i> | <i>gen. υντος.</i> |

The *participle* of the *perfect active* deviates from this; it always has

ως, ὕα, ὀς,
gen. ὄτος.

For the declension of these participles, see § 103.

The *participles* of the *passive* voice all end in

μενος, η, ον.

Obs. These terminations experience some modifications in their application; they undergo a contraction not only in the contracted verbs, (§ 105.) but also in some parts of the usual conjugation, which are grounded in contraction. See § 95, 7. and *Obs.* I. 3. to § 103.

§ 89.—Active, Passive, and Middle Voice.

1. The idea of a *passive* includes also the case, when the action, which I suffer, is inflicted or done by myself. It may therefore be expressed by the *passive* form, as *versor* in Latin does not merely signify ‘*I am turned about,*’ but also ‘*I turn myself about.*’ This meaning of the *passive* is called the *reflective*¹; but the Greek goes still further, and employs the

¹ Compare, above, the Note to § 74, 4.

passive voice in connexions, where the verb has only a collateral relation to the subject (for instance, ‘*I prepare a dwelling for myself*’). All these cases, which will be more fully explained in the *Syntax*, give the *significatio media*; and the *passive*, when it has this signification, is called *medium*, ‘*the middle voice*.’

2. With regard to their form, we have already shown the difference between the *passive* and *active* voice, § 87. Each *active* tense is accordingly changed into its natural *passive* in the way which we are going to point out here for the *first persons* of the *indic.* of all tenses.

| | <i>Active, Passive.</i> | | <i>Active,</i> | <i>Passive.</i> |
|-----------------|-------------------------|-------|------------------------------|-----------------|
| <i>Present,</i> | ω, | ομαι | <i>Imperf.</i> ον, | όμεν |
| <i>Perf.</i> | α, κα, | μαι | <i>Plusq.</i> ειν, κειν, μην | |
| <i>Fut.</i> | { σω, | σομαι | <i>Aor.</i> { σα, | σάμην |
| | { ῶ, | οῦμαι | { ον, | όμεν. |

3. The four following tenses of this natural *passive*, viz.
the *pres.* and the *imperf.*
the *perf.* and the *plusquamper.*

comprise the *medial* signification in all cases where that *medial* signification occurs, so that through the connexion or context alone we can discover whether they are of the *passive* or *middle* voice. But in the *aor.* and *fut.* the above natural *passive* is generally only a *medium*, or *middle* voice: the *passive* has a particular form for both these tenses, which have this peculiarity, that the *aor.*, notwithstanding its *passive* signification, assumes the *active* form in its conjugation, whilst the *future*, formed from this *aor.*, passes again into the *passive* form.

| | | | |
|-------------------|--------|-------------------|-----------|
| <i>Aor. pass.</i> | { θην, | <i>Fut. pass.</i> | {θήσομαι, |
| | { ην, | | {ήσομαι. |

In contradistinction to those forms, the above natural *passive* of the *fut.* and *aor.* is called in grammar *fut.* and *aor. medii*:

| | | | |
|------------------|----------|------------------|----------|
| <i>Fut. med.</i> | { σομαι, | <i>Aor. med.</i> | { σάμην, |
| | { οῦμαι, | | {όμεν. |

But the first four tenses, which have only the natural *passive* form for both significations, and consequently should be called *passivomedia*, are simply denominated *passiva* in the theory of grammatical forms, and can only take the name of *media* when they have the *medial* signification in the context, that is to say in the *syntax*.

The following table brings at once under review the double forms of the *fut.* and aorists of the three voices of the verb :

| | <i>Active.</i> | <i>Passive.</i> | <i>Medium.</i> |
|-------------|----------------|-------------------|----------------|
| <i>Fut.</i> | { σω ῶ | θήσομαι ήσομαι | σομαι οὔμαι |
| <i>Aor.</i> | { σα ον | θην ην | σάμην όμην. |

Obs. The *medial* or *middle* form of the *aor.* is omitted in all verbs which have not such a *medial* signification ; it is the *aor. pass.* in *θην* or *ην*, which assumes this signification in several verbs, (§ 136.) and therefore the *medial* form occurs only in a limited, though considerable, number of verbs. We begin, however, by considering every Greek verb as perfect, and shall notice, further on, which tenses are actually in use in each verb.

4. The old Greek grammarians have in their grammars a complete *medium*, or *middle* voice, in which the *present* and *imperf.* of the *passive* are given at length as tenses of the *medium* ; but instead of letting them be followed by the *perf.* and *plusq. pass.*, which also have the double signification, they have a separate

Perf. and *plusq. medii*,

the import of which is the following.

5. The *perf. act.* has two different forms, each of which ends in *α* in the first *person*. The common form, as will be seen below, either aspirates the radical consonant, or introduces a *κ*, (λέγω λέλεχα, φύω πέφυκα,) the uncommon one does neither (φεύγω πέφευγα, δαίω δέδηα). In most instances the latter form, which differs so little from the other, really is the true practical *perfect* belonging to the regular *pres.* of the *act.* from which it is derived ; and in but few instances the *present* has a transitive, and this *perfect* an intrans. signification. (See § 113.) This anomaly of a small number of verbs ought not to have had any influence on the theory of the Greek verb in general ; yet because the intrans. signification is in some instances the same with the reflective signification of the *medium*, (as, for instance, ‘*I have frightened myself*,’ or ‘*I am frightened*,’) and because both forms of the *perf.* exist together in a few verbs, the old grammarians placed this *perf.* with its dependent *plusq.* in the conjugation of the *medium*, though in every instance, where a verb has a *medium*, it is only

the *perf.* and *plusq. pass.*, which have the true *medial* signification along with the *passive* one. (See § 136.)

6. Modern grammarians have therefore abandoned this mis-

leading method; and as the double formation of other tenses is marked by numbers in the theory of the Greek conjugation, § 90. I. they now call this more uncommon *perf.* and *plusq.*

Perf. and *plusq. secundum*,

but it occurs only in the *active* voice. The *perfect* of the *passive* is always made in a uniform way from both forms of the *perfect* of the *active*.

§ 90.—Tenses.

1. The Greek tenses partly have a double form, marked in grammar by the first and second, though this does not establish a difference in the signification. The *perf.* has a double form only in the *act.* voice, (§ 89, 6.) but the *futures* and *aorists* have double forms in the *active*, *passive*, and *middle* voice.

2. The *passive* has besides a peculiar *fut.* 3, or what is called *paulo-post-fut.*, which takes the *reduplication* of the *perfect* (§ 99). See *Syntax*, § 138.

3. All the tenses of the Greek verb are distributed or classed in the following table under the head of what is more correctly called the *active*, *passive*, and *middle* voice.

This table notices the *augments* and *terminations* of the first person. The longer line is the space left for the root of the verb, the smaller one in front for the initial letter repeated in the *augment*. The *sp. asper* over the termination denotes the aspiration of the preceding consonant.

| | <i>Act.</i> | <i>Pass.</i> | <i>Med.</i> |
|------------------|-------------------|--------------|-----------------|
| <i>Pres.</i> | — ω | — ομαι | as in the pass. |
| <i>Imperf.</i> | ἐ — ον | ἐ — όμην | |
| <i>Perf.</i> 1. | -ε — ά ορ κα | -ε — μαι | |
| <i>Plusq.</i> 1. | ἐ-ε — έιν ορ κειν | ἐ-ε — μην | |
| <i>Perf.</i> 2. | ε — α | | |
| <i>Plusq.</i> 2. | ἐ-ε — ειν | | |
| <i>Fut.</i> 1. | — σω | — θήσομαι | — σομαι |
| <i>Aor.</i> 1. | ἐ — σα | ἐ — θην | ἐ — σάμην |
| <i>Fut.</i> 2. | — ώ | — ήσομαι | — ούμαι |
| <i>Aor.</i> 2. | ἐ — ον | ἐ — ην | ἐ — όμην |
| <i>Fut.</i> 3. | wanting | -ε — σομαι | wanting. |

4. The manner of combining these terminations of the tenses with the root of different verbs requires a particular explanation, called the theory of the *formation of the tenses*, previously to which we have to state what is called in grammar the *characteristic of the verb*, and the *theme of the verb*.

§ 91.—*Characteristic of the Verb.*

1. The letter immediately preceding the principal vowel of the termination of a tense is called the *characteristic* (distinctive mark) of that tense. Thus, for instance, in the above table σ is the *characteristic* of the *fut.* 1. and of the *aor.* 1. in the *act.* and *med.*

2. But that letter which remains at the end of the root of the verb, after having rejected all which serves merely for the terminations of the inflections, is more particularly the *characteristic of the verb*. On rejecting, for instance, the ω of the *present*, we find that the letter, or two letters, which precede the ω , constitute the *characteristic* of that verb, *ex. gr.* in λέγ- ω the γ , in φονεύ- ω the $\epsilon\nu$.

Obs. The question is not here about the etymological root of the verb, which in φονεύω is the syllable φον, but about the radical letters of the verb (compare the Note to § 39.) to which $\epsilon\nu$ belongs. Thus in φιλέω, τιμάω, it is ϵ and α , not λ and μ , which are the true *characteristics*.

3. Verbs are divided into different classes, according to their characteristics. Hence verbs which have a vowel before the ω of the *present*, that is to say, whose characteristic is a vowel, are called *verba pura*. See § 28, 1. Verbs of which the characteristic is ϵ , α , o , admit of contraction in the *pres.* and *imperf.* in the *act.* and *pass.*; they are therefore called *verba contracta*. See § 105. Verbs of which the characteristic is one of the letters λ , μ , ν , ρ are called *verba liquida* or *verba* λ , μ , ν , ρ . See § 101. Verbs not included in these classes are called *verba muta*. For a similar division into classes see § 100, a.

§ 92.—*Double Themes.*

1. In Greek, as in Latin, the *present* is considered as the *principal* tense, that is to say, the tense which serves for the formation of all the other tenses. This process is easy in most verbs, since, on rejecting the ω , we find the root and characteristic of the verb, which are the basis, on which all the other forms of the verb are built.

2. But in many verbs, that which remains after rejecting the ω of the *present*, is not to be immediately taken for the pure root of the verb; for on stripping other tenses of the same verb of their peculiar *terminations* and *augments*, we find a root left, which is more or less different from the root of the *present*,

so that we must discriminate which form of root is the primitive one.

3. This difference consists, in one part of these verbs, merely in the vowel, and chiefly in the alteration of the three short vowels ε, ᾶ, ο. As there is nothing in simple vowels why one should be considered as the radical vowel preferably to the other, the vowel of the *present* tense is, for uniformity's sake, considered as the radical vowel, as, for instance, in τρέφω, ἐτράφην, τέτροφα, exactly like *cleave, clave, cloven*, in English.

4. But the root of the verb in the *present* tense is in many verbs of a lengthened and fuller form, partly through a long vowel, or through a diphthong, whilst the other tenses have a short vowel, and partly through a greater number and variety of consonants; *ex.gr.* λείπω ἔλιπον, τήκω ἐτᾶκην, βάλλω ἔβαλον, τύπτω ἐτύπην, τάσσω ἐτάγην. There is even a considerable number of verbs, of which the *present* offers a still greater variety, and sometimes an additional syllable, as λαμβάνω, where the root is λαμβαν, whilst other tenses ἔλαβον, λήψομαι, make the root λαβ, ληβ. This is the principle on which the *present* tense of a verb frequently appears in a fuller form than other tenses of the same verb.

5. It is, no doubt, more natural and easier to adopt the simple root rather than the fundamental one; but as it would disturb the uniformity of the grammatical process, if the *present* of such verbs were derived from other tenses, grammarians have introduced the following theory. As there are verbs with double forms of the *present*, one simple, and the other fuller, for instance, λείπω and λιμπάνω, ἔδω and ἐσθίω, one of which generally is less used or even obsolete, we assume for tenses not analogous with the *present* another disused verbal form, and give to it the form of a *present* tense for grammatical purposes; for instance, ἔλαβον is considered as coming from a disused *pres.* λάβω or λήβω, and such imaginary or supplementary forms of *presents* are printed in grammars in capital or initial letters and without any accent, ΔΑΒΩ, to point them out as not being in use. (See the second prefatory remark to the *List of Anomalous Verbs*.)

6. Any *present* tense, whether in use or obsolete, which serves for the formation of other parts of the verb, is called a *theme*, θέμα, and any verb which requires a supplementary verbal form along with its real *present* tense, is said to have a

double theme. The characteristic of the simple theme in contradistinction to other forms, where it is not easily recognised, is called *the pure characteristic of the verb*; as γ in the theme $\tau\alpha\Gamma\Omega$ in contradistinction to the σ in $\tau\acute{\alpha}\sigma\omega$ ¹.

7. This plurality of forms in one and the same verb is properly an anomaly; hence the annexed *List of Anomalous Verbs* mostly contains verbs of that kind. But when the difference between the usual theme, and the obsolete or imaginary one, is not very great, or common to several verbs which have the same characteristic in the usual *present* tense, it is considered merely as a variety of the usual conjugation, that the anomalous one may not be needlessly increased.

8. We reckon here chiefly verbs of which the pure characteristic in their usual *present* tense is disfigured by the introduction or change of a letter. They are of three sorts:—

- 1.) In verbs with the characteristic $\pi\tau$, the τ is a strengthening addition; their pure characteristic is one of the labials β , π , ϕ , (compare § 20.) *ex. gr.*

| | | |
|---|---------------------------------------|-------------------------------------|
| $\kappa\rho\acute{\upsilon}\pi\tau\omega$, | $\tau\acute{\upsilon}\pi\tau\omega$, | $\rho\acute{\alpha}\pi\tau\omega$, |
| $\kappa\rho\Upsilon\beta\Omega$, | $\tau\Upsilon\pi\Omega$, | $\rho\alpha\Phi\Omega$. |

- 2.) Most verbs with $\sigma\sigma$ or $\tau\tau$ have as pure characteristic one of the palatal letters γ , κ , χ : for instance—

| | | |
|---------------------------------------|---------------------------------------|-----------------------------------|
| $\pi\rho\acute{\alpha}\sigma\omega$, | $\phi\rho\acute{\iota}\sigma\omega$, | $\beta\acute{\eta}\sigma\omega$, |
| $\pi\rho\alpha\Gamma\Omega$, | $\phi\rho\iota\kappa\Omega$, | $\beta\eta\chi\Omega$, |

in some few it is also a lingual letter. See *Obs.* 2-4.

- 3.) Most verbs with ζ (*Dor.* $\sigma\delta$) have δ for their pure characteristic; as—

$\phi\rho\acute{\alpha}\zeta\omega$ — $\Phi\rho\alpha\Delta\Omega$, $\delta\zeta\omega$ — $\omicron\Delta\Omega$,

but several have also γ , as—

$\kappa\rho\acute{\alpha}\zeta\omega$ — $\kappa\rho\alpha\Gamma\Omega$.

All these verbs retain the fuller form and impure characteristic only in the *present* and *imperf.* of the *act.* and *pass.* voice; the rest of the tenses are derived from the simpler theme. But for the sake of brevity and uniformity we grammatically treat the two themes as one conjugation, and consider the matter as if, for instance, in $\tau\acute{\upsilon}\psi\omega$, $\tau\upsilon\pi\epsilon\acute{\iota}\varsigma$, and the like, the τ of the *pres.* $\tau\acute{\upsilon}\pi\tau\omega$ had been rejected, or as if ζ , and not the pure characteristic δ , had been dropped before the σ in $\phi\rho\acute{\alpha}\sigma\omega$ (*fut.* of $\phi\rho\acute{\alpha}\zeta\omega$).

¹ To avoid too great an accumulation of such themes, this Grammar, instead of noticing disused themes in Ω , simply states the root, $\tau\Upsilon\pi$, $\tau\alpha\Gamma$, &c.

9. To these verbs must be added those which in the *present* tense barely differ in quantity, the pure characteristic being doubled in the *present*, which in common language is done only with the λ, as βάλλω ἔβαλον, στέλλω στείλω ἑστάλην, or the *pres.* tense having, instead of the short vowel of the other tenses, a diphthong or long vowel; as λείπω λείψω ἔλιπον, τήκω τήξω ἑτάκην, φαίνω φανῶ πέφαγκα, φεύγω φεύξω ἔφυγον. They, too, have a simple theme, as ΒΑΛΩ, ΛΙΠΩ, ΦΥΓΩ, (Lat. *fugio*,) *etc.*: but such trifling differences are not sufficient to throw these verbs out of the usual grammatical method, which considers the *present* tense as a basis; hence they are stated below, among the regular conjugations, as mere abbreviations of the root of their *present* tense.

Obs. 1. Verbs in ζ, with the simple characteristic δ, exceed the others in number less by their primitives, as χάζω, χίζω, ἔζομαι, σχίζω, than by the multitude of derivatives in ἰζω and ἄζω, which follow the same conjugation. To the characteristic γ belong all verbs denoting a *call* or *sound*, as κράζω, στενάζω, τρίζω, οἰμῶζω, &c. with a few others, of which we meet in prose with

στάζω, στίζω, στηρίζω, σφύζω, μαστίζω,

and some which are fluctuating between the two formations; see the *Anom.* ἀρπάζω, παίζω, βαστάζω, νυστάζω.¹ We even find in some other verbs the pure characteristic to be γγ. See the *Anom.* πλάζω, κλάζω, σαλπίζω, *fut.* πλάγξω, &c.

Obs. 2. The simple characteristic of some verbs in σσ or ττ is not one of the palatals, but linguals, and hence follows the analogy of those with ζ, as

πλάσσω, πᾶσσω, πτίσσω, βλάττω, βράσσω, κνάσσω, λεύσσω, ἱμάσσω, ἐρίσσω, κορύσσω, λίσσσομαι, νίσσσομαι,

(*fut.* πλάσσω, &c.) and two are fluctuating: see the *Anom.* ἀφύσσω, νάσσω.

Obs. 3. Some verbs have the *present* tense indifferently with ζ or ττ, but follow only one of these double *presents* in the rest of their tenses; as, in particular, σφάττω or σφάζω, (to kill, slay,) *fut.* σφάξω, &c. and ἀρμόζω or ἀρμόττω, (to join, fit,) *fut.* ἀρμόσω, &c.

Obs. 4. It will be stated, § 95. *Obs.* 2, that the Doric dialect has a palatal letter in some tenses of the verbs, of which the characteristic is a lingual.

Obs. 5. We have remarked above, in general, that the characteristic πτ always contains one of the three mutes of the labial organ, and σσ, ττ, either a palatal or (according to *Obs.* 2.) a lingual. But which letter it be, is generally indifferent: we shall see below that most verbs are used only in those tenses (*fut.* 1. *aor.* 1. *perf.* 1.) which must also change this pure characteristic according to the general rules, (§ 16. &c.) and the three mutes constantly in the same way. For instance, the *fut.* βήξω merely shows that the pure characteristic of the verb βήσσω is a palatal letter, but does not indicate which palatal it is. This may indeed be inferred in these instances from other kindred words², but as it is of no importance with regard

¹ It is obvious that in most of these verbs we cannot suppose the real original characteristic to have been γ, but that the anxiety to avoid the meeting of σ (σπισθεις, βαστασθεις,) caused many verbs in ἰζω, ἄζω, to assume the other form. See *Obs.* 6.

² Thus in the above example βήσσω (to cough), the radical letter has been asserted to be χ from the subst. βήξ (cough), *gen.* βήχός. Again in πλάσσω (to form, fashion)

to inflection, all those verbs, of which the pure characteristic does not appear from the conjugation itself, may be considered, if they be with $\pi\tau$, as having the characteristic π , and if with $\sigma\sigma$ or $\tau\tau$, as having either the characteristic γ , or (those of *Obs. 2.*) the characteristic δ , which is grounded in the kindred termination ζ . We therefore have only to notice the few verbs which really show, in any of their tenses, another letter than any of those which we have mentioned, as their pure characteristic. They are

a.) With $\pi\tau$,

$\beta\lambda\acute{\alpha}\pi\tau\omega$, $\kappa\rho\acute{\upsilon}\pi\tau\omega$, pure characteristic β ,

$\beta\acute{\alpha}\pi\tau\omega$, $\acute{\rho}\acute{\alpha}\pi\tau\omega$, $\theta\acute{\alpha}\pi\tau\omega$, $\sigma\kappa\acute{\alpha}\pi\tau\omega$, $\acute{\rho}\acute{\iota}\pi\tau\omega$, $\theta\rho\acute{\upsilon}\pi\tau\omega$,— ϕ .

b.) With $\sigma\sigma$, $\tau\tau$, only the *Anom.* $\phi\rho\acute{\iota}\sigma\sigma\omega$ — κ , *Anom.* $\lambda\acute{\iota}\sigma\sigma\omicron\mu\alpha\iota$,— τ : and $\kappa\omicron\rho\acute{\upsilon}\sigma\sigma\omega$ — θ (§ 98. *Obs. 5.*)

Obs. 6. But we cannot repeat too often, that in all this we do not mean to assert etymological truth, but grammatical analogy. Though such formations as $\pi\rho\acute{\alpha}\sigma\sigma\omega$, $\pi\acute{\epsilon}\pi\rho\alpha\gamma\alpha$, $\kappa\acute{\lambda}\acute{\alpha}\gamma\gamma\omega$, $\kappa\acute{\lambda}\acute{\alpha}\gamma\zeta\omega$, can hardly be accounted for otherwise than by assuming an older form, it would yet be absurd to pretend that derivative verbs like $\acute{\alpha}\lambda\lambda\acute{\alpha}\sigma\sigma\omega$, $\chi\omega\rho\acute{\iota}\zeta\omega$, came from an old form in $\gamma\omega$ and $\delta\omega$: the former, however, really has an *aor. 2. pass.* $\acute{\alpha}\lambda\lambda\alpha\gamma\eta\nu\alpha\iota$, and the other the *Ionic 3 pers. pl.* of the *perf. pass.* $\kappa\epsilon\chi\omega\rho\acute{\iota}\delta\alpha\tau\alpha\iota$. It is rather evident that other verbs have been formed after the analogy of those which previously existed in the language. But to draw the line is impossible; at least, it would needlessly complicate the statement of grammatical principles. It is far better to bring all the verbs which agree in that kind of formation under one point of view; and it may be supposed that several of the simple themes have actually been formerly in existence, (this supposition is, indeed, confirmed by verbs of that kind occurring in the old poets, such as $\beta\lambda\acute{\alpha}\beta\omega$, $\lambda\acute{\iota}\tau\omicron\mu\alpha\iota$, $\delta\rho\acute{\upsilon}\phi\omega$ for $\delta\rho\upsilon\pi\acute{\iota}\omega$, $\delta\rho\acute{\upsilon}\chi\omega$ for $\delta\rho\acute{\upsilon}\sigma\sigma\omega$, and others,) and that in the progress of the language other verbs were formed on the analogy of similar roots.

Obs. 7. The modes of strengthening the *present* tense, not comprised in this *Section*, especially the lengthening of some *present* tenses with $-\acute{\epsilon}\omega$ and $-\acute{\alpha}\omega$, are reviewed below in § 112, as belonging to the anomaly of the verb.

§ 93.—*Formation of the Tenses.*

1. The annexion of the terminations of the tenses, as stated in § 90, is not always a straightforward operation, but frequently influenced by euphony; and when the characteristic of the verb does not harmonise with those terminations, it necessitates changes and differences, besides other peculiarities in the usual language.

2. It is, therefore, of importance to know which tenses are derived one from the other, or agreeing with each other.

the radical θ may be inferred from such subst. as $\lambda\acute{\iota}\nu\omicron\pi\lambda\acute{\alpha}\theta\omicron\varsigma$ (*maker of ovens*). But the inference is not always safe, because the radical letter in such derivations frequently is different without any apparent cause; for instance, *aor. pass.* $\epsilon\kappa\rho\acute{\upsilon}\beta\eta\nu$, *adv.* $\kappa\rho\acute{\upsilon}\beta\alpha$, *adj.* $\kappa\rho\acute{\upsilon}\beta\iota\omicron\varsigma$. This and similar instances show, what was indeed to be expected, that the radical letter is not always steady, but frequently fluctuating, as in English, to *weave* and *webster*, in German, *decken*, ‘to cover,’ and *ein dach*, ‘roof.’ Yet in most cases there is a correspondence between the verbal and nominal forms, and in doubtful cases the grammarian is warranted in considering the simple vowel of a verb as its radical letter, or pure characteristic.

Some tenses, connected in signification, are evidently derived one from the other; *ex. gr.* the *imperf.* from the *pres.* tense, and *plusquamp.* and *fut.* 3. from the *perf.*

3. Of other tenses it cannot be properly affirmed that they are derived one from the other; but as they agree more or less in their derivation from the common root of the verb, grammar considers them, for the convenience of the learner, partly as derived from each other, (*ex. gr.* the *aor.* 1. in *σα* from the *fut.* in *σω*), and partly as exhibiting an example which serves to point out, once for all, in one tense what else would require to be repeated in each tense.

4. The tenses are accordingly classed in the following three series, in the order in which they are derived from each other in the generality of verbs, or stated in the grammar:—

I. *Pres.* and *imperf. act.* and *pass.*

II. *Fut.* and *aor.* 1. *act.* and *med.*

Perf. and *plusq.* 1. along with *perf.* and *plusq. pass.* and *fut.* 3.

Aor. and *fut.* 1. *pass.*

III. *Fut.* and *aor.* 2. *act.* and *med.*

Aor. and *fut.* 2. *pass.*

Perf. and *plusq.* 2.

In order to apply this table to verbs of a double theme and of a lengthened characteristic, the following observations are to be attended to:—

In series I. the full form (double theme) and the lengthened characteristic remains always *unchanged*, *ex. gr.* *τύπτω*, *ἔτυπτον*; full form *πρ*; whilst the second and third series (§ 92, 8.) are derived from the simple theme, and in such a manner that

In series II. the *simple characteristic* is always *changed*, according to the general rules, *ex. gr.* *τύψω*, (*τύπ-σω*), *perf.* *τέτυφα* (*τέτυπ-ά*). But

In series III. the *simple characteristic* remains *unchanged*, *ex. gr.* *ἔτυπον*, *τέτυπα*.

When the verb has but *one characteristic*, the first and third series retain it unchanged, but it is commonly changed in the second.

5. Although one of these tenses may not be used in a verb, yet grammar states it, to serve as a uniform basis for others actually in use.

§ 94.

1. The formation of the tenses, and their differences among themselves, are pointed out for each tense in only one of its forms, which always is the *first person* of the *indic.* All the other personal and modal forms are conjugated alike in all verbs, as soon as that *first person* is known, as will be seen below in the *paradigms* (compared with §§ 87, 88).

Obs. Only the *perf. pass.* is of such a nature that its formation must be studied in its several modal and personal terminations ; see § 98.

2. Several tenses are formed in a manner so simple and constantly uniform, that they are easily known from the examples below. We will only previously state those of the usual conjugation in ω :—

- 1.) The *present* ω gives the *imperf.* ον —τύπτω, ἔτυπτον.
- 2.) Every tense in ω is in the *pass.* ομαι . Thus the *pres.* ω gives the *pres. of the pass.* τύπτω, τύπτομαι : and the *fut.* the *fut. med.* τύψω, τύψομαι. The § 95, 7, shows that the *fut. 2*, or *circumflexum* in $\bar{\omega}$, *med.* -οῦμαι, is comprised in this rule.
- 3.) Every tense in ον is in the *pass.* όμεν . Thus the *imperf. ον* gives the *imperf. pass.* ἔτυπτον, ἔτυπτόμεν : and the *aor. 2.* the *aor. 2. med.* ἔτυπον, ἔτυπόμεν.
- 4.) The *aor. 1. med.* annexes merely the syllable μεν to the *aor. 1.* ἔτυψα, ἔτυψάμεν.
- 5.) The *perf.* always gives the *plusquampr.* in the *act.* voice by changing α into $\epsilon\iota\nu$ —τέτυφα, ἐτετύφειν : and in the *pass.* by changing μαι into μεν —τέτυμμαι, ἐτετύμμεν. See about the other persons of the *plusquampr. pass.* in particular, § 98.
- 6.) Both forms of the *aor. pass.* give the *fut. pass.* by changing $\eta\nu$ into $\acute{\eta}\sigma\omicron\mu\alpha\iota$ —ἐτύφθην and ἐτύπην—τυφθήσομαι, τυπήσομαι.

The rest of the tenses require particular rules.

§ 95.—*Futurum Activi.*

1. The principal form of the *fut.* in Greek is the termination $\sigma\omega$. It occurs in by far the greatest number of verbs, and is on that account called *fut. 1., ex. gr.*

παύω, *fut.* παύσω.

2. When the characteristic of the verb is a consonant, it causes the changes usually connected with σ , *ex. gr.*

| | | | | | |
|---------|--------|--------|-------------------|--------|--------|
| λέγω, | πλέκω, | τεύχω, | <i>fut.</i> λέξω, | πλέξω, | τεύξω, |
| θλίβω, | λείπω, | γράφω, | θλίψω, | λείψω, | γράψω, |
| σπείδω, | πείθω, | πέρθω, | σπείσω, | πείσω, | πέρσω. |

Obs. 1. When the characteristic of the verb is a lingual letter preceded by ν , a change takes place before the σ of the *fut.* according to § 25, 4. But the case is of rare occurrence; it is most distinct in *σπίνδω, fut. σπείσω*. See also the *Ανομ. πάσχω, χανδάνω*.

3. The verbs in $\pi\tau$, $\sigma\sigma$ or $\tau\tau$, and ζ , having the pure characteristic, (according to § 92.) change $\pi\tau$ into ψ , $\sigma\sigma$ ($\tau\tau$) into ξ , and ζ into σ , *ex. gr.*

| | |
|-----------------|--------|
| τύπτω, (ΤΥΠΩ,) | τύψω, |
| ράπτω, (ΡΑΦΩ,) | ράψω, |
| τάσσω, (ΤΑΓΩ,) | τάξω, |
| φράζω, (ΦΡΑΔΩ,) | φράσω, |

and in rarer instances (§ 92, with the *Obs.*) ζ is changed into ξ , and $\sigma\sigma$ ($\tau\tau$) into σ , *ex. gr.*

| | |
|------------------|--------|
| κράζω, (ΚΡΑΓΩ,) | κράξω, |
| πλάσσω, (ΠΛΑΘΩ,) | πλάσω. |

Hence, when the characteristic of the verb is
 a labial, the *fut.* ends in $\psi\omega$,
 a palatal, " " $\xi\omega$,
 a lingual, " " $\sigma\omega$,
 a vowel, " " $\sigma\omega$.

4. When the characteristic of the verb is a vowel, (*verba pura*, § 91. *Obs.*) the syllable which precedes the termination $\sigma\omega$ is generally long, let its quantity in the present tense be what it may¹, *ex. gr.*

| | |
|-------------------------------------|--------------------------------|
| δακρύω, ($\bar{\upsilon}$), | δακρύσω, ($\bar{\upsilon}$), |
| τίω, ($\bar{\iota}$) ² | τίσω, ($\bar{\iota}$), |

and consequently ϵ and \omicron become η and ω , *ex. gr.*

| | |
|---------------|-----------------|
| φιλέω, δηλόω, | φιλήσω, δηλώσω. |
|---------------|-----------------|

See the exceptions in the *Obs.* 3, 4.

5. The characteristic α is changed into η in the *fut.*, except when the vowels ϵ , ι , or an ρ precede, in which cases the α in the *fut.* is long³, *ex. gr.*

| | |
|----------------|------------------|
| τιμάω, ἀπατάω, | τιμήσω, ἀπατήσω, |
|----------------|------------------|

¹ The probable reason of it is stated in the *Obs.* 15.

² *Τίω* is taken here in its usual quantity, though Homer uses it also as long.

³ Compare the analogous rules of the first decl. § 34, 2, and of the *fem.* in adjectives, § 60, 2.

| | |
|---------------|----------------------|
| βοάω, ἐγγυάω, | βοήσω, ἐγγυήσω, |
| ἔαω, μειδιάω, | ἔάσω, μειδιάσω, (ā.) |
| δράω, φωράω, | δράσω, φωράσω (ā). |

See the exceptions in the *Obs.* 6, 7.

6. But the penultima of futures in άσω, ίσω, ύσω, is always short when they come from verbs in ζ, or σσ, ττ, *ex. gr.* in φράσω, δικάσω, νομίσω, κλύσω, coming from φράζω, δικάζω, νομίζω, κλύζω: and in πλάσω, πτίσω, from πλάσσω, πτίσσω⁴.

Obs. 2. The Doric dialect has ξ instead of σ, (in the *fut.* and *aor.* 1.) not only in most verbs with ζ, *ex. gr.* κομίζω, δικάζω, from κομίζω, δικάζω, but also in verbs which have a vowel before the ω in the *present* tense, but chiefly only when the vowel in the usual *fut.* is short; *ex. gr.* ἐγέλαξε. (See *Obs.* 3.) The Dorians have, however, the common form along with this, and use both indifferently in verses according to the exigency of the metre⁵.

Obs. 3. Several verbs, of which the characteristic is a short vowel, keep this vowel unchanged in the *fut.* especially,

γελάω, χαλάω, θλάω, κλάω, (*to break*), σπάω, *fut.* γελᾶσω, &c.
 ἀλέω, ἀρκέω, ἐμέω, καλέω, τελέω, ζέω, ξέω, τρέω, αἰδέομαι, ἀκέομαι,
fut. ἀλέσω, αἰδέσομαι, &c.
 ἄρόω, *fut.* ἄρόσω,
 ἀνύω, ἀρύω⁶, ἐλκύνω, μεθύω, πτύω, *fut.* ἀνύσω, &c.

and some poetical verbs, (κορέω, νεικέω, ἐρύω, τανύω,) as well as a few rare and obsolete themes, from which the tenses of some anomalous verbs are derived, as κορέσω, κρεμάσω, ἐλάσω, &c. The quantity of the *pres.* tense of the verbs in ύω belonging to this class is yet unfixed, though on the whole it may be assumed to be short; all the other verbs, which have ύσω in the *fut.*, are partly long, partly undetermined in the *present* tense: see § 7. *Obs.* 10.

Obs. 4. Some verbs are fluctuating between the two formations, partly in the *fut.* itself, and partly in the tenses derived from it, (according to § 93, 4.) which are the following:

αἰνέω, (*to praise*), *fut.* αἰνέσω, *aor.* ἤνεσα, *perf. pass.* ἤνημαι, *aor.* 1. *p.* ἤνέθην (*Epic*, αἰνήσω, ἤνησα).
 ποθέω, (*to desire*), *fut.* ποθέσω and ἦσω, *perf.* πεπόθηκα, *pass.* ἦμαι, *aor.* 1. *p.* ἐποθέσθην.
 δέω, (*to tie, bind*), *fut.* δήσω, *perf.* διέδεκα, *pass.* εἰμαι, *aor.* 1. *p.* ἐδέθην.
 αἰρέω, (*to take*), *fut.* αἰρήσω, *perf. pass.* ἤρημαι, *aor.* 1. *p.* ἤρέθην.

See also the *Anom.* γαμῶω, στερῶω, εὐρίσκω, νέμω, and ΠΕΩ under εἰπεῖν. To

⁴ The vowel in all these verbs is short by itself, and not lengthened in the *fut.*: were it long by itself, it would continue so in the *fut.*, as it does in χράζω, χράσω. Whether verbs like κνώσσω, λεύσσω, νίσσομαι or νείσσομαι, actually made κνώσω, λεύσω, νίσσομαι, νείσσομαι, in the *fut.*, as is generally assumed, is not absolutely decided. See Buttm. *Complete Gr. Gram.*

⁵ The instances are more rare when this form, 1. takes place also with the long vowel, as νικάζω, and 2. passes over to other tenses, as ἐλυγίχθην, (for -ίσθην from λυγίζω,) in Theocr. It is, however, evident that this Dorism was a partial practice, which gradually went over from the verbs, in which the radical letter is a palatal, into other verbs by a specious analogy. We have in *Obs.* 8. a perfectly similar and unquestionable instance with the Doric α.

⁶ The verbs ἀνύω (*to accomplish*) and ἀρύω (*to draw up water*) have in the *pres.* tense an Attic collateral form, ἀνύτω, ἀρύτω.

these must be added some dissyllabic verbs in *ύω*, *ῥω*, which shorten the *υ* again in the *perf.* and *aor.* 1. *pass.*, though with the Attics even the *υ* of the *present* tense is long :

perf. pass. λέλυμαι, *aor.* 1. *pass.* ἐλύθην, ἐδύθην, ἐτύθην, with a short *υ*,
perf. act. λέλυκα, τέθυκα, or διδύκα⁷.

Obs. 5. All verbs which retain the short vowel in the *fut.* may in non-Attic poetry double the *σ* in both the *fut.* and the *aor.*: as τελίσσω, ἐκόμισσε, δικάσσω, ἐγέλασσε, καλεσσάμενος, ἀνύσσω⁸.

Obs. 6. The verb ἀκροάομαι (*to hear*) has ἀκροῦσμαι, contrary to the analogy of βοάω, ἀλοάω, *fut.* ἤσω: and χράω, χράομαι, has χρήσω, &c. contrary to the analogy of δράω, άσω.

Obs. 7. That the Ionians have in verbs, which usually make their tenses with a long *α*, an *η* instead of this long *α*, (as θιήσομαι, περιήσω,) and the Dorians, on the contrary, instead of the *η* in verbs in *άω* always *ā*, (τιμάσω, ἰβόῶσα,) follows of course from the general principle stated § 27. *Obs.* 5, 7. Only *έάω* has in all the dialects *έάσω*.

Obs. 8. But the Dorians also frequently introduced *ā* in the conjugation of verbs in *έω*, as φιλάσω, δάσας, ἐπονάθη, from φιλέω, *έέω*, πονέω. It is particularly frequent in the later Doric writers.

Obs. 9. The following six verbs,

| | | |
|--------------------------|----------------------|---------------------------------|
| πλέω, <i>I navigate,</i> | πνέω, <i>I blow,</i> | νέω, <i>I swim,</i> |
| θέω, <i>I run,</i> | ρέω, <i>I flow,</i> | χέω, <i>I pour,¹</i> |

have in the *fut.*, or at least in its derivatives, *ευ*⁹, *ex. gr.* πλεύσομαι, ἐπνευσα, χεύμα, &c.: and the two following,

| | |
|----------------------|-----------------------|
| καίω, <i>I burn,</i> | κλαίω, <i>I weep,</i> |
|----------------------|-----------------------|

the primitive form of which, peculiarly retained by the Attics, is *κάω*, *κλάω*, with *ā*, have *αυ*: καύσω, ἐκλαυσα, &c. See the *Anom.*

Obs. 10. That several verbs in *ω* have *ήσω* in the *fut.*, is noticed below in § 112, 8.

7. The trisyllabic and polysyllabic *futures*, which have a short vowel before the final syllable *σω*, viz. *ᾱ*, *ε*, *ι*, are susceptible of a collateral form, which, being rather peculiar to the Attics, is usually called

Futurum Atticum.

The instances of this kind are all agreed in this, that the *σ* is dropped, and that the final syllable becomes a circumflexed or contracted termination. This is effected in two ways.

8. In the verbs, of which the *future* ends in *άσω* or *έσω*, the two vowels *άω* or *έω*, after having dropped the *σ*, are contracted, and the same contraction takes place in the other persons,

⁷ Compare also some *verbal nouns* of the dissyllabic verbs in *ω* and *υω*, as φύσις, τῆσις, ἀήτις, φύτης. See below, § 119. *Obs.* 2, 5, 7.

⁸ That in some of our editions, (especially in the old ones,) verbs which never have a short vowel are written with a double *σ*, to show their quantity, offends against correctness. Yet there are verbs in which the point has always been disputed, and still is partly so; as in ἐρύομαι, (*to preserve*), in μῆρισσατο, &c.

⁹ It is remarkable that all the six verbs denote a flowing current-like motion. See them all in the list of *Anom. Verbs*, especially on account of the non-Attic conjugation of *ρέω*, and the quite unusual one of *χέω* with *ευ*.

according to the general laws of contraction, so that these *futures* are conjugated exactly like the *present* tense of the contracted verbs in *άω* and *έω*, as will be seen hereafter. But here, too, the Ionians leave the form *έω*, *έεις*, uncontracted; *ex. gr.*

βιβάζω, *f.* *βιβάσω*, (*βιβάω*, *βιβάεις*, &c. not in use,) *fut.*

Att. *βιβῶ*, *ᾗς*, *ᾗ*, *pl.* *ῶμεν*, *ᾗτε*, *ῶσι(ν)*,

τελέω, *f.* *τελέσω*, *Ion.* again *τελέω*, *τελέεις*, *fut.* *Att.* *τελῶ*, *εῖς*, *εἷ*, *pl.* *οὔμεν*, *εἵτε*, *οὔσι(ν)*,

with which the *fut. med.* likewise agrees, *ῶμαι*, *ᾗ*, &c. *οὔμαι*, *εἷ*, &c. Compare the *present* tense of the *verba contracta* in the *active* and *passive* voice, § 105. with the *Obs.*

9. No contraction of the vowels can take place in the *fut.* in *ίσω* after the *σ* has been dropped, but the second vowel *ω* alone takes the circumflex, and they are then conjugated like the contracted verbs in *έω*, *ῶ*, *ex. gr.*

κομίζω, *f.* *κομίσω*, (*-ίω*), *fut.* *Att.* *κομιῶ*, *ιῖς*, *ιῇ*,

pl. *ιοῦμεν*, *ιῆτε*, *ιοῦσι(ν)*, *med.* *κομιοῦμαι*, *ιῆι*, *ιῆται*, &c.

Obs. 11. This *fut. Att.* thus has its first foundation in the Ionic dialect, to which the dropping of the *σ* between the two vowels is peculiar. See above, § 28. *Obs.* 4, and compare *Obs.* III. 2. to § 103. The Attic dialect afterwards contracted the two vowels whenever it could be done, and something analogous was remarked in the verbs in *ίσω*.

Obs. 12. We have instances of a *fut.* in *έω* in this resolved form: *τελέει*, *Il.* θ. 415. *κορίεις*, *v.* 831, for *κορίσεις*. See the *Anom.* *κορέννυμι*. But the form *ῶ*, *ᾗς*, like the corresponding *pres.* tense of the *verba contracta*, is not resolved by the Ionians, (*Herod.* *δικᾶν*, *ἐλᾶς*, *ἐλῶν*), but the Epics have the lengthened form, (*Homer.* *κρεμόω*, *ἐλάω*, *πιδάω*), like the *present* tenses of § 105. *Obs.* 10. The instances, however, of both the resolved and contracted forms are not frequent. The most uncommon are those verbs in which the usual *present* itself ends in *έω* and *άω*: *τελέω*, *τελῶ*, *fut.* *τελέει*, (*Homer.*) *τελεῖ*, (*Plato Protag.* 331.) *καλέω*, *καλῶ*, *fut.* *καλεῖσθε*, (*Demosth. Lept.* 5.) *καλοῦντας* (*Xenoph. Hell.* 6, 3, 2.) for *καλέσοντας*. See likewise the *Anom.* *χέω*. No change can take place in most instances, that is to say, either when the *fut. σω* comes from a *pres.* in *άζω*, (*ex. gr.* *δικᾶν* for *δικάσειν*, of *δικάζω*, *βιβᾶ* *Plato Phædr.* 7. for *βιβάσει* &c.) or when the simple *present* tense in *έω* and *άω* is obsolete (*ex. gr.* *ἀμφιῶ*, *ἀμφιῆτε*, for *ἀμφιέσω*, &c. of *ΑΜΦΙΕΩ*): see below, *ἐννυμι*, § 96, and *κορίεις* above; *σκεδᾶ* for *σκεδάσει*, see the *Anom.* *σκεδάννυμι* and others. To this *Obs.* belongs also the *fut.* of some verbs in *ύω*, which is like the *pres.* See the *Anom.* *ἐρύω*, *τανύω*.

Obs. 13. The long vowel, especially the *ω* in the *futures* in *ώσω*, is very seldom shortened so as to admit this contraction; *ex. gr.* *ἐρημοῦτε* for *ἐρημώσετε*, *οἰκειῶντας* for *οἰκειώσοντας*, *Thuc.* 3, 58. 6, 23. (See about this and some doubtful similar instances, *Buttm. Complete Gr. Gr.* § 95. *Obs.* 16, with the Note.)

Obs. 14. In the verbs in *ίζω* the *fut.* in *ιῶ* really is more in use than the regular form in *ίω*: it also occurs with the Ionians, but never in the resolved form, *ex. gr.* *ἀγλαῖῃσθαι*, *θισπιεῖν*, *νομιοῦμεν*, &c. in *Herod* and *Hippocr.*

10. The tense, which is called in grammar

Futurum Secundum,

after having shortened the radical syllable, annexes in the Ionic dialect the termination *έω* to the pure characteristic of the verb, and in the common language contracts it into *ῶ*, conjugating it in both the *act.* and the *medial* voice according to the rules of contracted verbs. Thus for instance *τύπτω*, short radical syllable *τυπ*, *fut. secund.* *τυπῶ*. (See *Obs.* 16.)

11. This *fut.* occurs only in verbs whose characteristic is *λ, μ, ν, ρ*, and which in general have not the *future* in *σω*. We shall treat of them in particular in § 101. Grammarians formerly assumed a *fut. 2.* in all verbs, even in those in which it never was used, for the bare purpose of deriving from it the *aor. 2.*, of which the formation will be shown in the following §. The *fut. 2. pass.* stands in a very different predicament; for, as it is derived, not only in grammar, but in the regular process of the language, from the *aor. 2. pass.* (see § 89, 3.) it really occurs in every verb which has this *aor.*, about which see below, § 100.

Obs. 15. To bring all this under an analogous point of view, we take the termination *σω* (*fut. 1.*) for the basis. To this was prefixed *ε*, either with or without any connecting vowel; but the short form was preferred in common use, and *εσω* was also abbreviated into *έω*, *ῶ*, (*fut. 2.*) chiefly in the verbs of which the characteristic is *λ, μ, ν, ρ*. Whenever a short vowel of the root of the verb was placed before *έσω*, the two vowels coalesced, and the word was lengthened, Text 4, 5. (*φιλέσω*, *τίσω*.) But when such a short vowel was prefixed to *σω*, (*τελέ-σω*, *νομι-σω*), these forms remained unchanged, or the same purpose which originated the *fut. 2.* produced in this instance the several forms of the *fut. Att.*

Obs. 16. There are in the verbs with *λ, μ, ν, ρ*, a few exceptions respecting the *fut. 1.* in *σω*, which will be stated below, and also instances where the form of the *fut. 2.* occurs without the characteristic *λ, μ, ν, ρ*.¹⁰ The instances are all of the *middle* voice, viz.

μαχοῦμαι, and along with it the fuller form *μαχέσομαι*, which has maintained itself, see *Anom.* *μάχομαι*¹¹,
έδοῦμαι, *καθιδοῦμαι*, see *Anom.* *ἔζομαι*,

¹⁰ Exactly as in other verbs the *aorists* *ἔχεα*, *εἶπα*, &c. which correspond to those in *λ, μ, ν, ρ* (*ἔστειλα*, *ἔφηνα*). It is very probable that just as this form of the *aorist* became more general in the Alexandrian dialects, (see the Note to § 96. *Obs.* 1.) *futures* of that kind got into use in some dialects without being admitted into the more polished ones. Hence the old method of stating a *fut. 2.* *τυπῶ* in the *paradigm* of *τύπτω*.

¹¹ These two *futures*, as being the regular and Attic one, might be derived from the *pres.* tense *μαχέομαι*, which was really in use among the Ionians, but it is more conformable to analogy to suppose that this Ionic *present* tense was introduced by the very forms which have the appearance of coming from it. That it was the same with *καλέω*, will be shown in § 110, 11, 2; but as this *present* tense is alone in use, grammar must derive the *fut.* *καλέσω* from it.

πιοῦμαι, a form censured by the ancient critics, instead of the still more anomalous *πίομαι*, (see *Obs.* 18.) from *ΠΙΩ*, see *Anom.* *πένω*, and there are a few poetical instances: *τεκεῖσθαι*, *Hom. Hymn. Ven.* 127. from *ΤΕΚΩ*, (*Anom.* *τίκτω*), *μαθεῖν*, (*Dor.* for *-οῦμαι*), *Theocr.* 2, 60. from *ΜΗΘΩ* (*Anom.* *μανθάνω*).—The note to *δήω*, in the *Anom.* *ΔΑ*, shows in what respect the Epic forms *κείω*, *δήω*, belong hither.

Obs. 17. The Dorians use *εν* instead of *ου* in all circumflexed futures, and in the contraction in general; which contraction they have according to § 28. *Obs.* 5. in common with the Ionians, whenever the latter use any; *ex. gr.* *βάλλω*, *fut.* *βαλῶ*, *πλ. βαλέομεν*, *βαλεῖμεν*, compare § 105. *Obs.* 13. But the Dorians also circumflex the common *fut.* 1. in *σω*, and conjugate it as if it were a contraction of *έω*, *ex. gr.* *τυψῶ*, *τυψεῖμεν*, (for *-οῦμεν*), *τυψῆτε*, *τυψεῖμαι*, (for *-οῦμαι*), &c., and this form is more or less used in some verbs by Attic and other writers by the name of

the *Futurum Doricum*,

but merely as a *fut.* of the middle voice, (compare § 100, 4.) and always with the Attic contraction *ου*, *ex. gr.* *φεύγω*, *fut.* usual *φενξοῦμαι*. See also among the *Anom.* *παίζω*, *χέζω*, *κλαίω*, *πλέω*, *θέω*, *νέω*, *πίπτω*.

Obs. 18. We meet with a very deviating form of a *fut.* in *πίομαι*, *I will drink*, and *ἔδομαι* *I will eat*, which have the exact form of the *pres.* tense of the *pass.* voice of the simple themes, to which they belong, and about which see the *Anom.* *πίνω* and *ἔσθίω*.

§ 96.—*Aor.* 1. and 2. *Act.*

1. The *aor.* in *α* is called *aor.* 1. Whenever the *fut.* ends in *σω*, the termination of the *aor.* 1. is *σα*, and it undergoes the same change as we observed respecting *σω*, for instance,

| | | |
|-----------------|-----------------|---|
| <i>τύπτω</i> , | <i>τύψω</i> , | — <i>ἔτυψα</i> , |
| <i>τάσσω</i> , | <i>τάξω</i> , | — <i>ἔταξα</i> , |
| <i>κομίζω</i> , | <i>κομίσω</i> , | — <i>ἐκόμισα</i> , |
| <i>φιλέω</i> , | <i>φιλήσω</i> , | — <i>ἐφίλησα</i> , |
| <i>πνέω</i> , | <i>πνεύσω</i> , | — <i>ἔπνευσα</i> (see § 95. <i>Obs.</i> 9.) |

The *aor.* 1. in *α* of the verbs in *λ*, *μ*, *ν*, *ρ*, see § 101.

Obs. 1. A few anomalous verbs, though not verbs in *λ*, *μ*, *ν*, *ρ*, make their *aor.* 1. in *α* instead of *σα*, for instance, *χέω*, *ἔχεα*. See also the *Anom.* *καίω*, *εἰπέιν*, *σεύω*, *ἀλέομαι*, *δατέομαι*, and *ἡνεγκα* under *φέρω*¹.—With regard to the *aor.* 1. in *κα* of some verbs in *μι*, (*ex. gr.* *ἔδωκα*), see below the verbs in *μι*.

2. The *aor.* in *ν* is called *aor.* 2. In the common conjugation it is the termination *ον*, which is added to the characteristic of the verb in the following manner:

- i.) the *aor.* 2. is always made from the simple theme and pure characteristic of the verb, whenever (according to § 92.) the latter has a lengthened form in its *pres.* tense;

¹ The Alexandrian dialect, (§ 1. *Obs.* 10.) formed of several verbs, which commonly have only the *aor.* 2. in *ον*, an *aor.* in *α*, *ex. gr.* *εἶδα* for *εἶδον*, *ἔλιπαν* 3 *pl.* for *ἔλιπον*, and the like. See the Note to *Obs.* 9.—Hence also some medial forms of the *aor.* 2. are found in non-Attic writers fluctuating between *ο* and *α*, for instance, *εὔραπτο* for *εὔροντο*.

- ii.) it generally renders short the penultima of the *present* ;
 iii.) it partly changes the ϵ of the radical syllable into α .

3. By these changes alone the *aor. 2.* distinguishes itself from the *imperf.*; and all verbs, in which none of these changes can take place, (as $\alpha\rho\acute{\upsilon}\omega$, $\gamma\rho\acute{\alpha}\phi\omega$, and the like,) or in which the bare quantity of the vowel would constitute the difference, have no *aor. 2. act.* whatever².

4. Moreover it does not occur in any derivative verb, formed from other words with fixed terminations, as $\acute{\alpha}\zeta\omega$, $\acute{\iota}\zeta\omega$, $\acute{\alpha}\iota\nu\omega$, $\acute{\upsilon}\nu\omega$, $\epsilon\acute{\upsilon}\omega$, $\acute{\omicron}\omega$, $\acute{\alpha}\omega$, $\acute{\iota}\omega$.

5. Most verbs have the *aor. 1.*, and but few, comparatively speaking, the *aor. 2.* In the grammar, however, the latter is set down in many verbs, which in reality have it not, because many verbs, though destitute of the *aor. 2. act.*, yet form the *aor. 2. pass.* on the same principles; hence this formation is preferably shown once for all in the *aor. 2. act.*, and the *aor. 2. pass.* is derived from it³.

6. The changes and abbreviations of the characteristic and radical vowel of the *pres. tense* into the characteristic and vowel of the *aor. 2.* (mentioned above 2.) are effected in their several instances in the following manner :

Characteristic

| | | | | | | | |
|----------------|--------------------------|----------------|---|---|---|---|--|
| <i>Pres.</i> | $\lambda\lambda$ | <i>Aor. 2.</i> | λ | „ | „ | $\beta\acute{\alpha}\lambda\lambda\omega$, | $\xi\beta\alpha\lambda\omicron\nu$ |
| „ | $\pi\tau$ | „ | $\left\{ \begin{array}{l} \pi \\ \beta \\ \phi \end{array} \right.$ | „ | „ | $\tau\acute{\upsilon}\pi\tau\omega$, | $*\acute{\epsilon}\tau\upsilon\pi\omicron\nu$ |
| „ | $\sigma\sigma, \tau\tau$ | „ | $\left\{ \begin{array}{l} \gamma^4 \\ \delta \end{array} \right.$ | „ | „ | $\kappa\rho\acute{\upsilon}\pi\tau\omega$, | $*\acute{\epsilon}\kappa\rho\upsilon\beta\omicron\nu$ |
| „ | ζ | „ | $\left\{ \begin{array}{l} \gamma \\ \delta \end{array} \right.$ | „ | „ | $\rho\acute{\alpha}\pi\tau\omega$, | $*\acute{\epsilon}\rho\rho\acute{\alpha}\phi\omicron\nu$ |
| „ | | „ | $\left\{ \begin{array}{l} \gamma \\ \delta \end{array} \right.$ | „ | „ | $\tau\acute{\alpha}\sigma\sigma\omega$, | $*\acute{\epsilon}\tau\alpha\gamma\omicron\nu$ |
| „ | | „ | $\left\{ \begin{array}{l} \gamma \\ \delta \end{array} \right.$ | „ | „ | $\phi\rho\acute{\alpha}\zeta\omega$, | $*\acute{\epsilon}\phi\rho\alpha\delta\omicron\nu$ |
| „ | | „ | $\left\{ \begin{array}{l} \gamma \\ \delta \end{array} \right.$ | „ | „ | $\kappa\rho\acute{\alpha}\zeta\omega$, | $\acute{\epsilon}\kappa\rho\alpha\gamma\omicron\nu$ |
| <i>a Vowel</i> | | | | | | | |
| „ | $\alpha\iota$ | „ | $\tilde{\alpha}$ | „ | „ | $\pi\tau\alpha\acute{\iota}\rho\omega$, | $\acute{\epsilon}\pi\tau\alpha\rho\omicron\nu$ |
| „ | η | „ | $\tilde{\alpha}$ | „ | „ | $\lambda\acute{\iota}\theta\omega$, | $\acute{\epsilon}\lambda\alpha\theta\omicron\nu$ |
| „ | $\epsilon\iota$ | „ | $\left\{ \begin{array}{l} \tilde{\iota} \\ \epsilon \text{ or } \tilde{\alpha} \end{array} \right.$ | „ | „ | $\lambda\acute{\epsilon}\acute{\iota}\pi\omega$, | $\acute{\epsilon}\lambda\iota\pi\omicron\nu$ |
| „ | | „ | in the verbs λ, μ, ν, ρ , of which we treat § 101. | | | | |
| „ | $\epsilon\upsilon$ | „ | $\tilde{\upsilon}$ | „ | „ | $\phi\acute{\epsilon}\upsilon\gamma\omega$, | $\acute{\epsilon}\phi\upsilon\gamma\omicron\nu$ |
| „ | ϵ | „ | $\tilde{\alpha}$ | „ | „ | $\tau\rho\acute{\epsilon}\pi\omega$, | $\acute{\epsilon}\tau\rho\alpha\pi\omicron\nu$. |

² But they may form an *aor. 2. pass.*; for instance, $\acute{\epsilon}\gamma\rho\acute{\alpha}\phi\eta\nu$. See below § 100.

³ With regard to the *aorists* stated Text 6, as examples, the learner must be informed that the forms $\acute{\epsilon}\tau\upsilon\pi\omicron\nu$, $\acute{\epsilon}\kappa\rho\upsilon\beta\omicron\nu$, $\acute{\epsilon}\rho\rho\acute{\alpha}\phi\omicron\nu$, $\acute{\epsilon}\tau\alpha\gamma\omicron\nu$, never occur at all, or at least only in a very few passages, which on that account are suspected of being corrupted (they should be $\acute{\epsilon}\tau\upsilon\pi\alpha$, $\acute{\epsilon}\tau\alpha\alpha$, &c.); they are stated here merely on account of the *aor. 2. pass.* (as $\acute{\epsilon}\tau\upsilon\pi\eta\nu$, $\acute{\epsilon}\kappa\rho\acute{\upsilon}\beta\eta\nu$,) which is really in use.

⁴ Of the verbs which in their $\sigma\sigma$ conceal another radical letter than γ , (§ 83.) which must of course re-appear in the *aor. 2.*, there is none but the poetical $\lambda\acute{\iota}\sigma\sigma\omicron\mu\alpha\iota$, $\acute{\epsilon}\lambda\iota\tau\acute{\omicron}\mu\eta\nu$, (see *Anom.*) which has an *aorist* of that kind.

Obs. 2. The form of the *aor. 2.* bears the same relation to the simple theme as the *imperf.* to the *pres.* tense in use ; but distinguishes itself from the *imperf.* partly by its *aoristic* signification, (of which we treat in the *Syntax*,) and partly by having its own *moods* and *participles*, made after the form of the *present*. And there is this constant analogy, that the real *imperf.* of a verb always conforms itself exactly to its usual *pres.* tense, and that consequently a true *aor.* in the *indic.* differs from the usual *imperf.*, and that in the other *moods* it differs from the usual *pres.* tense. Hence, for instance, *ἔγραφον* necessarily is the *imperf.* and *γράφης* the *conjunctive present*, &c.

Obs. 3. Some *imperfects* seem to form an exception to this general rule, and to be *aorists* at the same time ; but, on examining them more closely, we find that they all are, at least in practice, mere *aorists*. Such are *ἔφην*, (see § 109. *φημι*,) and *ἐπιδίμην*, *ἠρόμην*, (from *ἐρομαι*,) *ἔθιγον*, about which see the *Anom.* Homer has *κλύω* (to hear) ; its *pres.* tense is in use, yet *ἐκλυον* always has the signification of the *aor.* Homer also frequently uses the *imperf.* of other verbs as *aorists*, particularly for the sake of the metre ; but it would be very improper to consider as *imperf.* *ἔδικον*, *ἔερεμον*, *ἔχραισμον*, and some others, of which the *pres.* tense occurs nowhere, and which of course are employed only as *aorists*. That *ἤπαφον*, *ἄλλακεν*, and the like, are still more improperly considered as *imperfects*, appears from § 85. *Obs. 2.*, with the note ⁵.

Obs. 4. The same analogy respecting the distinction of the *aor. 2.* from the *imperf.* obtains also in those verbs with double themes, which, on account of their more considerable deviations, can only be noticed in the list of *Anomalous Verbs*, as *λαμβάνω*, *ἀμαρτάνω*, &c. For in them too the *aor. 2.* is constantly the *imperf.* of the obsolete form, *ἐλάβον*, *ἤμαρτον*, from *ΛΑΒΩ*, (*ΔΗΒΩ*,) *ἈΜΑΡΤΩ*.

Obs. 5. Hither belongs also the *aor.* of some verbs in *ἔω* and *ἄω*. These terminations are not derivative in some verbs, but merely lengthened forms of the primitive simple one, (§ 92. *Obs. 7.*, and below, § 112, 8.) of which the *aor. 2.* as *κυτπέω* *ἐκυπτον*, *γοάω* *ἔγοον*, (from *ΚΥΤΠΩ*, *ΓΟΩ* ⁶), has maintained itself as

⁵ The separation of the *aor. 2.* from the *imperf.* might be historically accounted for in this way. The Greek language originally made no distinction between the signification of the *aorist* and that of the *imperf.*, and both *historical præterites* in *ν* and *α* (*ἔνυπον* or *ἐνυπτον*, and *ἐνυπα*) were probably formed for that mixed signification without any distinction, just as the German and English languages have *imperf.* of one syllable and *imperf.* in ED. (*I find, found* ; *I print, printed*.) Hence the import of the *aor.* and *imperf.* is not fully distinguished one from the other in the oldest writers (§ 137. *Obs. 4*). But when the Greek language began to observe a marked difference between the signification of the *aor.* and that of the *imperf.*, the latter gradually assumed the fixed form *ν*, but the *aor.* did not on that account immediately confine itself to the form of *α*. This form in many verbs was probably as unusual to the Greeks as *I seed, falled, runned*, is to an Englishman, instead of *I saw, fell, ran*. When, owing to the great variety of the Greek verbal forms, the *præterite* in *ον* also acquired a double form, it may have been derived in a different manner from the same *pres.* tense, (*ἔλειπον*, *ἔλιπον*,) or from an already existing double theme of the verb, (*ἐλάβον*, *ἐλάβανον*,) the signification of the *aor.* would naturally be gradually attached to one of them ; but the inclination to attend to analogy would have the effect of confining the *aor.* to that form in *ν* which was furthest removed from the usual *pres.* tense ; and when later wants required the separation of the *moods* and *participles*, which originally had probably a common form with the *pres.* and *præterite*, they were made partly for the *aor.* conformably to analogy, (from the form in *α*,) and partly (for the form in *ον*) recourse was had to the *moods* and the *participles* of the unusual *pres.* tense, which was likewise the basis of the *indic.*, yet with some deviations in the accent, which the ear required in the *infin.* and *participle*, (*λιπεῖν*, *λιπίσθαι*, *λιπών*,) because they generally denote the past, and their terminations, *ειν*, *εσθαι*, *ων*, remind us too distinctly of the *present*.

⁶ See also the anomalous *πιτνέω*, *στυγέω*, *τορέω*, *μηκάομαι*, *μυκάομαι*, and compare *ληκίω* and *θορέω* in *λάσκω*, *θρώσκω*.

other tenses have maintained themselves in some verbs. (Compare the *perf.* 2. § 97. *Obs.* 4, and the *aor.* 1. in the *Anom.* γαμέω.)

Obs. 6. The abbreviation of the penultima (λήθω λαθον, φεύγω ἔφυγον) may also be justly considered as a return to the old form of the verb, which frequently (as we have seen above, § 92.) has been lengthened only in the *pres.* tense. And even the change of ε into α may be considered in that light, since we likewise find this α in the Ionic dialect in the *pres.* tense of some of these verbs, as τράπω, τάμνω. But as, notwithstanding the probability of some instances, we never can arrive at an absolute certainty on the whole, the kindred words, *ex. gr.* φυγή and the Latin *fugio*, may, just as well as ἔφυγον, have been abbreviated from φεύγω: the Ionic τράπω may, just as well as ἔτραπον, have been derived from τρέπω through a change of the vowel; and as there are, besides, so many verbs which change nothing but their vowel, it is better not to increase the number of verbs of double forms or anomalous verbs, particularly as changes of the vowel in *præterites* are also frequent in other languages. At the same time, it is very probable, that in part of these verbs the primitive short radical syllable of the *present* tense was lengthened and strengthened, whilst in another part the originally long radical syllable was actually made short in the *aor.* and other forms⁷.

Obs. 7. In some verbs, however, the syllable which precedes the termination is long in the *aor.* 2, and offers no difference but a simpler form, or the change of the vowel into α, *ex. gr.* εὔρον, ἔβλαστον, ἔπαρδον (see the *Anom.* εὐρίσκω, βλαστάνω, πέρδω, and others).—The length by position is destroyed in some few poetical forms by a transposition, *ex. gr.* δέρεω ἔδρακον: see also the *Anom.* πέρθω, δαρθάνω, τέρπω.

Obs. 8. With regard to the *aor.* 2. in ην, ων, υν, and the syncopated *aorists* of the *act.* and *pass.* voice, see below the verbs in μ and § 110.—about the α instead of ο in some medial forms, (*ex. gr.* εὐράμην,) in non-Attic writers, the Note above to *Obs.* 1.—and about some anomalous verbs, which impart a neutral signification to the *aor.* 2, whilst their *aor.* 1. has the transitive meaning, § 113.

Obs. 9. We have just seen in the first *Obs.* to this Section, that some verbs form the *aor.* 1. with the characteristic of the *aor.* 2; but we also meet with the opposite case, viz. the *aor.* in ον with the characteristic σ, of which we have a most complete instance in the *aor.* of the verb πίπτω: this is commonly derived from ΠΕΤΩ, and makes ἔπεσον, πεσείν, and to this may be added the Epic ἔξον, ἔβήσετο, ἔδύσετο. See the *Anom.* ἰκνέομαι, βαίνω, δύω, and some *imper.*; οἷσε compared with the *fut.* οἶσω, see the *Anom.* φέρω, and the Epic ἀξετε from ἄγω, λίξω, ὄρσεο, (see the *Anom.* λίγω, ὄρνυμι,) compared with the *imperf.* βήσεο, δύσεο of the afore-mentioned *indicatives*⁸.

§ 97.—Perfectum 1. and 2. Activi.

1. The *perf. act.* has the same terminations (α, ας, εν or ε,

⁷ That most, if not all, analogy in language originates in this way, is an incontestable truth. It was natural that, as the narrative form (of the *præterite*) became more frequent, the plastic form (the *pres.*) was made more prominent by a stress laid on the principal syllable; but it was equally natural to endeavour, by way of contrast with the *pres.*, to accent the distinctive syllables of the *præterite*, and thus obscure the principal syllable of the verb, which the vivacity of narration would, moreover, cause to be pronounced with greater rapidity.

⁸ The custom formerly was to consider all these as forms derived from the *fut.*, contrary to the analogy of the language. The above statement makes it sufficiently obvious that, as the language had formed the two *aorists* in ον and α without σ, ἔπον and ἔπα, ἔδον and ἔδα, (see *Obs.* 1. with the Note,) it might likewise form both in σον and σα with σ, ἔπεσα (see πίπτω) and ἔπεσον, ἔδυσάμην and ἔδυσάμην. The *aorists* in σα and σον were, however, generally preferred; yet there are remnants of the formation in α and ον. See Buttm. *Complete Gr. Gr.* § 96. *Obs.* 10.

&c.) in its different forms, but varies in its characteristic. The *perf.* 1. has its own characteristic, but the *perf.* 2. always has the unchanged characteristic of the verb.

2. But the *perf.* 1. also varies its own characteristic. .

a.) When β , π , ϕ , or γ , κ , χ , is the characteristic of the verb, this characteristic becomes (or continues) aspirate, and an α is annexed; for instance,

τρίβω, λέπω, γράφω, —τέτριφα, λέλεφα, γέγραφα,
λέγω, πλέκω, τεύχω, —λέλεχα, πέπλεχα, τέτευχα.

If this characteristic of the verb be changed in the *pres.* tense, the pure characteristic becomes aspirate; for instance,

τύπτω, (τύψω,) τέτυφα; τάσσω, (τάζω,) —τέταχα;
στηρίζω, (στηρίξω,) —εστήριχα;

or more generally expressed:

the *perf.* 1. has $\phi\alpha$, where in the *fut.* is $\psi\omega$,

” ” $\chi\alpha$, ” ” $\xi\omega$.

b.) When the characteristic of the verb is a *lingual* letter or a *vowel*, the termination of the *perf.* 1. is $\kappa\alpha$, and the same changes of the vowel and characteristic take place as in the *fut.* before the termination $\sigma\omega$. Hence, where the *fut.* has the pure termination $\sigma\omega$, the *perf.* 1. changes it merely into $\kappa\alpha$; for instance,

| | |
|---|------------|
| πείθω, (πείσω,) | πέπεικα, |
| κομίζω, (κομίσω,) | κεκόμικα, |
| τίω, (τίσω, $\bar{\iota}$,) | τέτικα, |
| φιλέω, (φιλήσω,) | πεφίληκα, |
| τιμάω, (τιμήσω,) | τετίμηκα, |
| ἐρυθρίαω, (ἐρυθριάσω, $\bar{\alpha}$,) | ἠρυθρίᾱκα, |
| σπάω, σπάσω, ($\bar{\alpha}$,) | ἔσπακα, |
| πνέω, (πνεύσω,) | πέπνευκα. |

The verbs in λ , μ , ν , ρ , have also $\kappa\alpha$ in the *perf.* 1.: see § 101.

3. The *perf.* 2. (formerly called *perf. medii*, see § 89, 4-6.) annexes the same terminations to the characteristic of the verb without any change; for instance,

λήθω λέληθα, σήπω σέσηπα, φεύγω πέφευγα.

4. But three circumstances must be attended to:

a.) When the characteristic is impure in the *pres.* (§ 92, 6.) the simple root and the pure characteristic appear as in the *aor.* 2.; for instance,

πλήσσω, (ΠΑΗΓΩ,) — πέπληγα,
 φρίσσω, (ΦΡΙΚΩ,) — πέφρικα,
 ὄζω, (ΟΔΩ,) — ὄδωδα.

- b.) This form is, on the whole, fond of a long vowel in the root, even when it is short in the tenses which have the simple radical vowel. Hence the *pres.* is again lengthened in the above instances.

φεύγω, *aor.* 2. ἔφυγον,—πέφευγα,
 λήθω, *aor.* 2. ἔλαθον,—λέληθα,
 σήπω, *aor.* 2. *pass.* ἐσάπην,—σέσηπα.

The *η* is assumed in the *perf.* only when the strengthening of the *present* tense consists of a diphthong, or of a length by position,

1. *ex. gr.* δαίω, (*aor.* 2. ἔδᾱον,) — δέδῃα¹,
2. θάλλω, (*fut.* θᾱλῶ,) — τέθηλα.

But after *ρ* and after vowels we have *ā* instead of *η*, as, for instance,

κράζω, (ἐκράῳ,)—κέκρᾱγα,
 ἔᾱγα, ἔᾱδα, in *Anom.* ἄγνυμι, ἀνδάνω.

- c. But this *perf.* is also particularly fond of the vowel *ο*, and consequently this alone not only remains unchanged in κόπτω, (ΚΟΠΩ,) κέκοπα, (Homer,) but is also used as a change for *ε*, as

φέρβω, — πέφορβα,
 ΤΕΚΩ, — τέτοκα (see the *Anom.* τίκτω).

This has a different effect on the diphthong *ει* of the *pres.* according as *ε* or *ι* is the radical, which may be discovered in the tenses which shorten the vowel. When the radical vowel is *ε*, (which, however, occurs only in the verbs *λ, μ, ν, ρ*,) *ει* is changed into *ο*, but when *ι* is the radical vowel, *ει* is changed into *οι*; for instance,

σπείρω, (*fut.* σπερῶ,) — ἔσπορα,
 λείπω, (*aor.* 2. ἔλιπον,) — λέλοιπα.

5. But the greatest number of verbs, especially the derivatives, have the *perf.* 1. The *perf.* 2., like the *aor.* 2., (§ 96, 4.) occurs therefore only in primitive verbs. It may also be

¹ It is not correct to write δέδῃα and πέφῃγα, σέσῃγα, &c. neither here nor in the corresponding instance of the *aor.* 1. of *λ, μ, ν, ρ*. The *perf.* 2. always has the simple or abbreviated root of the verb (here ΔΑ, ΦΑΝ, &c.) for its basis, and lengthens its vowel. According to the analogy of φεύγω, πέφευγα, it might indeed resume the *αι* of the *pres.*; but there is no motive for its further change in *η*.

observed that the *perf.* 2. prefers the intransitive signification. See *Obs.* 5.

Obs. 1. Some *perf.* have likewise the change of the vowel into *o*, as *πέμπω*, (to send,) *πέμποφα*, *κλέπτω*, (to steal,) *κέκλοφα*², *τρέπω*, (to turn,) and *τρέφω*, (to nourish,) *τέτροφα*³. See also *λέγω*, *συνείλοχα*, among the *Anom.*, and the change of *ε* into *οι* in *δέδοικα* of *ΔΕΙΩ*, see the *Anom.* *δείσαι*.

Obs. 2. With this conversion of *ε* into *ο* corresponds the change of *η* into *ω* in the *perf.* of the *Anom.* *ρήγνυμι*, (*PHΓΩ*), *ἔρρωγα*⁴, and related to both are the *ω* and *ο* intercalated in some *perf.*, which else would be dissyllables; the *ο* according to the Attic reduplication: for instance, *ἔθω*, (*εἶθα*), *εἴωθα*, *ἄγω*, *ἤχα*, *ἀγόχοχα*. See also in the list of *Anomalous Verbs*, *ιδήδοκα* under *ισθίω*, *ἐνήνοχα* under *φέρω*, *ἀνήνοθα* and *ἐνήνοθα*, each for itself, and the *pass.* forms *ᾠωρο* under *αἰρω*, *ῶνται*, in a Note to *ἦμι*, § 108, 1.⁵

Obs. 3. That according to the Attic redupl. the vowel is shortened in *ἀκούω ἀκήκοα*, *ἀλείφω ἀλήλφα*, *ἑλεῖν ἑλήλυθα*, has been noticed, § 85. Epic poets were allowed for the sake of the metre to rechange the *η* of this *perf.* into a short *ᾱ* in the *participles fem.*, as *σεσαρῦα*, *τεθαλῦα*, *ἄραρῦα*.

Obs. 4. The case is the same with the few instances of the *perf.* 2. in verbs in *έω* and *αω*, like *ρίγέω ῥίρίγα*, *μυκάομαι*, (*αor.* *ἐμῦκον*), *μέμῦκα*, as with the *aor.* 2. in § 96. *Obs.* 5. They point to simple forms *PIΓΩ*, *ΜΥΚΩ*. See also the *Anom.* *γηθέω*, *δουπέω*, *μηκάομαι*.

Obs. 5. That the number of *perf.* 2., taking even those into the account which occur only in poets, is but very limited, has already been noticed in Text 5. We will just mention in particular⁶, among those belonging to transitive verbs, *ἀκήκοα*, *λέλοιπα*, *τέτοκα*, *έκτονα*, *πέπονθα*, *οἶδα*, *έσπορα*, *έσποργα*, *ὄπωπα*, *δέδορκα*, and among the intransitive, *κέκρᾱγα*, *λέλᾱκα*, *τέτρίγα*, *πέφρικα*, *ἔρρίγα*, *έοικα*, *εἴωθα*, *ἔᾱδα*, *ὄδωδα*, *ἐλήλυθα*, *έσηηρα*, *τίθηλα*, *τίθηπα*, *μέμνηνα*, *κέχηνα*, *γέγονα*, *κέχοδα*, *πέπορδα*, *μέμῦκα*, (*μυκάομαι*) along with some, which properly are intransitive, and only become transitive in particular connexions, as *λέληθα*, *πέφευγα*, *δέδια*. To these may be added from § 113. *Obs.* 3, 4, those belonging to verbs which are partly transitive and partly intransitive in some of their tenses, and in which the *perf.* 2. in particular has the intransitive signification.

Obs. 6. But as the *perf.* is not so much needed in the copious Greek language as in other languages, the *perf. act.* does not occur, or occurs but very rarely, in many verbs, which have no *perf.* 2., and of which the *perf.* 1. would sound harsh or strange; it is supplied by the *aor.* or by a circumlocution with the *perf. pass.* (See below, § 134. *Obs.* 1.)⁷

² The usual *aor.* 2. *pass.* *ἐκλάπην* shows that the pure characteristic is not *φ* (in which case *κέκλοφα* might as well be the *perf.* 2.).

³ *Τέτροφα*, as coming from *τρέφω*, (when it may also be considered as *perf.* 2.) occurs but seldom; in *Od.* ψ. 237, it is intransitive; in *Soph. Œd. C.* 186, it is transitive. As *perf.* of *τρέπω* we find it without any various readings in the old writers, *Soph. Trach.* 1009. We meet in later writers (*Matthiæ's Gr. Gr.*, English transl., § 183, 3, p. 228.) with *τέτραφα*.

⁴ Compare *πέπτωκα* in the *Anom.* *πίπτω*.

⁵ See in Buttm. *Lexilogus* 1., towards the end, a more detailed explanation of these forms.

⁶ We merely state here the *perf.* themselves, and observe that, though they all are formed from their themes according to the above rules, they mostly belong to *Anomalous Verbs* stated below in the list, with which the learner must already be familiarly acquainted, to trace every one of the *perf.* mentioned here to its right verb.

⁷ It was a general rule with the Greeks, that if any form of a verb sounded disagreeably or strange, or was attended with obscurity and equivocation, it was dis-

See about the *perf.* of the *conj.*, *opt.*, and *imper.*, § 137. *Obs.* 11.

Obs. 7. The κ of the *perf.* 1. in $\kappa\alpha$ is sometimes dropped by the Ionians, when it is in *verbs pure*, whereby the *perf.* 1. becomes the *perf.* 2. Hither belong the Homeric participles,

κεκαφηώς, τετιηώς, τετληώς, and others, for -ηκώς.

The same is done in Epic poetry, on making the vowel short, in the 3 *pers. pl.* and in the *participle* of some words, as—

βεβάσαι, βεβαώς, for βεβήκασι, βεβηκώς, from ΒΑΩ, (*Anom.* βαίνω,) πεφύσαι,

πεφυώς, for πεφύκασι, πεφυκώς, from φύω,

and there are some old *perf.* of which these forms only, and none whatever in $\kappa\alpha$, occur; as, μεμάσαι, μεμαώς, διδάσαι, δεδαώς (see the *Anom.* ΜΑΩ, ΔΑΩ). But the *Anom.* ΔΕΙΩ, δέισαι, has both δέδοικα and δέδια, which are used alike, and conjugated throughout. Hence the 1 *pers. sing.* is also assumed for the above forms, though it occurs nowhere: πῖφθα, μέμαα, δέδσα, βέβσα, and likewise ἴσταα, (for ἴστηκα or ἴστακα, see below ἴστημι,) γέγαα, τέθναα, τίτλαα, (see the *Anom.* γίγνομαι, θνήσκω, τλήναι,) whence some *syncopated* forms like βέβαμεν, τεθνάναι (for βεβάαμεν, τεθναίναι). See § 110.

§ 98.—*Perfectum Passivi.*

1. The *perf. pass.* annexes the terminations $\muαι$, $\sigmaαι$, $\tauαι$, &c. and the *plusq.* $\muην$, $\sigmaο$, $\tauο$, &c. not as is done in the other *pass.* forms, by means of the connecting vowel, (§ 87. *Obs.* 5. $\omicron\muαι$, $\epsilonται$, &c.) but immediately to the characteristic of the verb.

2. When the characteristic of the verb is a labial, palatal, or lingual letter, those letters are changed before μ , σ , τ , according to the general rules in § 20, 22, 23, 24; thus for instance τύπτω, (ΤΥΠΩ,) τρίζω, πλέκω, τεύχω, (ΤΥΧΩ,) πείθω, ᾗδω, φράζω, (ΦΡΑΔΩ,) have in the *perf.* and *plusq. pass.*

τέτυ-μαι, τέτυ-ψαι, τέτυ-πται, for -πμαι, πσαι, πται

plusq. έτετρι-μην, έτετρι-ψο, έτετρι-πτο, for βμην, βσο, βτο

πέπλεγ-μαι, πέπλεξ-ζαι, πέπλε-κται, for κμαι, κσαι, κται

plusq. έτετύ-γμην, έτέτυ-ξο, έτέτυ-κτο, for χμην, χσο, χτο

πέπει-σμαι, πέπει-σαι,¹ πέπει-σται, for θμαι, θσαι, θται

ᾗ-σμαι, ᾗ-σαι, ᾗ-σται, for δμαι, δσαι, δται

plusq. έπεφρά-σμην, έπέφρα-σο, έπέφρα-στο, for δμην, δσο, δτο, and to prevent the meeting of three consonants, (§ 19, 2.) the σ must in the further conjugation of this *perf.* and of the *plusq.* be dropped before the terminations $\sigmaθον$, $\sigmaθην$, $\sigmaθε$, $\sigmaθαι$, $\sigmaθω$, &c. for instance,

2 *pers. pl.* and *dual*, τέτυ-φθον, τέτυ-φθε, for πσθον,—πσθε,

used, though it might appear of great grammatical importance; another turn of expression was preferably resorted to. Little attention, however, can be paid to this circumstance in the theory of grammatical forms, which notices what analogy requires, and leaves practice to individual observation.

¹ Homer's πῖπυσσαι is only a poetical or metrical *redupl.* instead of πῖπυσαι (Plato *Protag.* 310).

inf. πεπλή-χθαι, τετά-χθαι, for -κθαι,—γσθαι,

2 pers. imp. πιπεί-σθω, πεφρά-σθω, for θσθω.—δσθω;

but instead of the *3 pers. pl.* νται, ντο, there generally is a circumlocution used with the verb εἶναι, *to be*, τετυμμένοι (αι) εἰσιν, and in the *plusq.* ἦσαν.

Obs. 1. We suppose for uniformity's sake, that in verbs having a lingual letter for their characteristic, *ex. gr.* (πιθω) πίπει-σθον *2 pers. dual*, the radical letter θ has not been ejected before σθον, but the letter σ in θσθον, and thus θθον has become σθον, according to § 24, 2.

Obs. 2. The Ionians, however, have no occasion for this circumlocution, because instead of -νται -ντο, they may use -αται -ατο, which the Attic writers sometimes imitate in these tenses. See more detailed remarks about this in *Obs. IV. 3.* § 103.

3. When the characteristic of the verb is a vowel, the terminations μαι, σαι, ται, &c. are annexed to the vowel of the *fut.*, and the third *pers. pl.* is regularly formed by νται and ντο, since three consonants do not meet here together, *ex. gr.*

ποιέω (ποιήσω)—πεποίη—μαι, σαι, ται—πεποιήνται
νέω (νεύσω)—νένευ —μαι, σαι, ται—νένουνται.

Obs. 3. The change of ε into ο does not take place in the *pass. voice*; *ex. gr.* κλέπτω, (κέκλοφα,) κέκλεμμαι. But the three verbs τρέπω, (*to turn about*), τρέφω, (*to nourish*), and στρέφω, (*to turn*), have the α in the *perf. pass.* τέτραμμαι, τέτραψαι, &c. τίθραμμαι, (from τρέφω, θρέψω,) ἔστραμμαι.

Obs. 4. Some verbs change the diphthong ευ (which they have in the *pres.*, or take only in the *fut.*) into υ in the *perf. pass.*; *ex. gr.* τεύχω, (τέτευχα,) τέτυγμα. The same with φεύγω and πνέω, (πνεύσω, πέπνευκα,) πέπνυμαι. In χέω (χεύσω) this is already done in the *perf. act.* κέχυκα, κέχυμαι. See § 95. *Obs. 4.* about the altered quantity of some verbs in έω and ύω.

Obs. 5. The σ in the *perf. pass.* is properly (§ 23.) the changed lingual letter of the root itself before the μ, which lingual letter has maintained itself unchanged in some few forms in Epic poetry, κέκαδμαι, πέφαδμαι, from ΚΑΔΩ, (see *Anom. καίνυμαι*), φράζω, κεκόρυθμαι from ΚΟΡΥΘΩ, ² κερύσσω.

Obs. 6. The σ, however, is also adopted by several verbs of which the characteristic is a vowel, and not a lingual letter; as,

ἀκούω ἤκουσμαι, κελεύω κεκέλευσμαι.

The same with πρίω, χρίω, παλαίω, παταίω, ραίω, θραύω, ύω, βύω, ξύω, and χόω, κέχωσμαι, and generally with all verbs which do not change their short vowel; *ex. gr.* τελέω, (τελέσω,) τετέλεσμαι, as well as ξέω, ἀκίωμα, σπάω, θλάω, ἀνύω. See the *Anom.* κλείω, τώ.

Obs. 7. In case two γγ should be requisite before μ, one is dropped, as ἐλέγχω, *perf.* ἐλήλεγγα, *pass.* ἐλήλεγμα, σφίγγω ἔσφιγμα: ² the rest of the terminations generally remain, ἐλήλεγξαι, γκεται, &c. ἔσφιγξαι, &c.

Obs. 8. In the same way, when the *perf. pass.* requires two μμ, and the root has a third μ, one of them is dropped of course:—κάμπτω—έκαμμαι, έκαμψαι, &c.

² This radical θ is confirmed by the *subst.* κόρυς, υθος. Else it might be considered, according to the old fashion, as an intercalated θ in lieu of σ (κλανθμός, δρχηθμός, § 119. *Obs. 3*).

³ There is no doubt that this γ by itself is then the nasal sound ng; compare § 4, 4.

4. It is partly on account of the difficulty of their formation, and partly because they are seldom wanted, that the *conj.* and *opt.* generally are not formed at all, but a circumlocution with εἶναι is resorted to, τετυμμένος (η, ον,) ὦ and εἶην.

Obs. 9. These moods can be formed only when there is a vowel before the termination, which easily emerges into the terminations of the *conj.*, and is readily combined with the characteristic ι of the *opt.*; for instance, κτάομαι, κέκτημαι,

conj. κίττωμαι, γ, ηται, &c.

opt. κικτῆμην, κέκτῃ, κέκτῃτο, &c.

There are but few isolated forms of trisyllabical *perf.*, which all are anomalous. Thus Plato has the *conj.* ἐκτέμνησθον, (τίμνω, τίτμημαι,) Andocides the *conj.* διαβίβλησθε (βάλλω, βιβλήμαι). See also κέκλημαι and μέμνημαι under καλέω and μιμνήσκω. Even when the radical vowel is ι or υ, the *opt.* may be formed by absorbing the additional ι, which renders the vowel long, but Homer's λέλυτο, *Od.* 6, 238. (λύω, λέλυμαι, § 95. *Obs.* 4.) is probably the only instance which occurs⁴.

§ 99.—Futurum 3.

The third *fut.* or *paulo-post-fut. pass.* derives its signification (§ 138.) and its form from the *perf. pass.*, of which it retains the *augment*, substituting σομαι for the termination of the *perf.*; hence we need only compare the 2 *pers.* of the *perf.* in σαι, (ψαι, ξαι,) and change αι into ομαι; for instance,

| | | |
|-------------------------|---|--------------|
| τέτυμμαι, (τέτυψαι,) | — | τετύψομαι, |
| τέτραμμαι, (τέτραψαι,) | — | τετράψομαι, |
| τέταγμαι, (τέταξαι,) | — | τετάξομαι, |
| πέπεισμαι, (πέπεισαι,) | — | πεπέισομαι, |
| πεφίλημαι, (πεφίλησαι,) | — | πεφιλήσομαι. |

Obs. 1. Whenever the vowel of the *fut.* 1. is shortened in the *perf. pass.*, the *fut.* 3. takes again the long vowel: δεδήσομαι, λελύσομαι (see § 95. *Obs.* 4).¹

Obs. 2. There is no 3 *fut.* to be met with of the verbs λ, μ, ν, ρ, and there are but few of those which have the temporal *augment*.

§ 100.—Aoristus 1. and 2. Pass.

1. All Greek verbs have the *aor. pass.* either in θην, or merely in ην, and several have both kinds at once; the former is called *aor.* 1. the latter *aor.* 2. (See § 89, 3.)

⁴ Others insist on κεκτῆται, λελῦτο, &c., but I have adopted the accentuation of some MSS. as alone conformable to analogy; for κέκτωμαι and κέκτῃτο must stand in the same relation to κέκτῃμαι, and λέλυτο to λέλυμαι, as τύπτωμαι and τύπτῃτο to τύπτομαι. See Buttm. *Complete Gr. Gr.*, and about the *opt.* forms κεκτῷτο, μεμνῷτο, see the list of *Anomalous Verbs*.

¹ But it must not be supposed on that account that the 3 *fut.* is formed from the 1 *fut.* of the middle voice with the *redupl.*; for I do not know whether the above τετράψομαι occurs any where, but βεβλήσομαι, κεκλήσομαι, which actually occur, clearly confine us to the *perf.* (See the *Anom.* βάλλω, καλέω.)

2. The *aor. 1. pass.* annexes *θην* to the characteristic of the verb. It follows of course from § 20, that when the characteristic of a verb is a *labialis* or *palatina*, it is changed into an *aspirata*; for instance,

| | | |
|------------------|---|---------------------|
| λείπω, ἀμείβω, | — | ἐλείφθην, ἡμείφθην, |
| λέγω, πλέκω, | — | ἐλέχθην, ἐπλέχθην, |
| τύπτω, (ΤΥΠΩ,) — | — | ἐτύφθην, |
| τάσσω, (ΤΑΓΩ,) — | — | ἐτάχθην. |

When the characteristic of the verb is a *lingual* letter, it is changed into *σ*, according to § 24, 2; for instance,

| | | |
|-------------------------------------|---|------------|
| πείθω (<i>perf. πέπεισμαι</i>), | — | ἐπείσθην, |
| κομίζω (<i>perf. κεκόμισμαι</i>), | — | ἐκομίσθην. |

When the characteristic is a vowel, the termination *θην* is (like *μαι* in the *perf. pass.*) annexed to the *vowel* of the *fut.*; for instance,

| | | |
|-------------------------------------|---|-----------|
| ποιέω (<i>ποιήσω, πεποίημαι</i>), | — | ἐποιήθην, |
| τιμάω (<i>τιμήσω, τετίμημαι</i>), | — | ἐτιμήθην, |
| φωράω (<i>φωράσω, πεφώραμαι</i>), | — | ἐφωράθην. |

3. With regard to other changes the *aor. 1. pass.* chiefly follows the *perf. pass.*, taking *σ* in the same cases; for instance,

| | | |
|------------------------------|---|------------|
| τελέω (<i>τετέλεσμαι</i>), | — | ἐτελέσθην, |
|------------------------------|---|------------|

and mostly changing the vowel of the preceding syllable in the same way as the *perf. pass.*; for instance,

| | | |
|---------------------------|---|----------|
| τεύχω (<i>τέτυγμαι</i>) | — | ἐτύχθην. |
|---------------------------|---|----------|

Obs. 1. A few verbs, which have a vowel for their characteristic, take the *σ* in the *aor. 1. pass.* without having it in the *perf. pass.*; for instance, *παύω, πέπανμαι, aor. 1. ἐπαύθην* and *ἐπαύσθην, μνάσμαι, μέμνημαι, ἐμνήσθην*: see also the *Anom. πνέω, χράω, πετάννυμαι*. That *ἰσώθην*, which comes from *σώζω*, has not the *σ*, is owing to this verb having a double form. See the list of *Anomalous Verbs*.

Obs. 2. See about the verbs in *ῖω*, which have *η* in the *perf. pass.* and *ε* again in the *aor. 1. pass.* § 95. *Obs. 4.*

Obs. 3. Those which, without being verbs in *λ, μ, ν, ρ*, change their *ε* into *α* in the *perf. pass.* (§ 98. *Obs. 3.*) retain their *ε* here: *στρέφω, (ἔστραμμαι,) ἐστρέφθην, τρέπω ἐτρέφθην, ῥέφω ἐθρέφθην*. But the Ionians and Dorians have *ἐτράφθην, ἐστράφθην*.

4. The *aor. 2. pass.* annexes *ην* to the pure characteristic of the verb, and follows the rules given for the formation of the *aor. 2. act.* Hence we need only form that tense, whether it be in use or not, and change *ον* into *ην*; for instance,

| |
|--------------------------|
| τύπτω, ἔτυπον,—ἐτύπην, |
| τρέπω, ἔτραπον,—ἐτράπην. |

Obs. 4. The *aor. 2. pass.* is after all nothing but a softer form of the *aor. 1.* Hence it commonly exists along with the *aor. 1.*, but chiefly in primitive verbs only;

and in most verbs, which make their *aor. 1.* in *χθην* and *φθην*, it is preferred, this *aor. 1.* being used only by poets, when they want a long syllable, or by tragic writers, who prefer full and antiquated forms. Yet even in prose both were used indifferently, and the choice was probably determined by euphony.

Obs. 5. Though the formation of the *aor. 2. pass.* agrees so perfectly with that of the *aor. 2. act.* that it follows the latter in grammar, it is yet absolutely independent of it; for in almost all the verbs which have the *aor. 2. pass.*, the *aor. 2. act.* is not in use, as in *εκλάπην*, from *κλέπτω*, *εκρύβην*, *ετύπην*, *εβλάβην*, *ἐβρίφην*, from *κρύπτω*, *τύπτω*, *βλάπτω*, *ρίπτω*, *ἐτράφην* from *τρέφω*. Only the verb *τρέπω* prefers the *aor. 2.* as it is stated above, in both the *act.* and the *pass.*

Obs. 6. As there is no such interchange in the *pass.* as in the *act.* between the *aor. 2.* and the *imperf.*, some verbs which, according to § 96, 3, cannot form an *aor. 2. act.*, form an *aor. 2. pass.* It may in such a case be made after the *imperf.* instead of the *aor. 2. act.*; only the rule that the long vowel becomes short in the *aor. 2.* holds out here also, for instance,

γράφω, (*imperf.* *ἔγραφον*), — *ἰγράφην*,
τρίβω, (*imperf.* *ἔτριβον*), — *ἰτριβην*, (ῖ.)

Obs. 7. On that account some verbs, of which the radical vowel is *ε*, form an *aor. 2. pass.* without changing the *ε* into *α*: for instance, *φλέγω*—*ἰφλέγην*, and *βλέπω* and *λέγω* (see the *Anom.*). See also about the unchanged long vowel in *ἐπλήγγην* the *Anom.* *πλήσσω*.

Obs. 8. The verb *ψύχω* commonly takes a *γ* in the *aor. 2. pass.* *ἐψύγγην*. See Buttm. *Complete Gr. Gr.*

Obs. 9. The characteristic *δ*, *θ*, *τ*, does not take place in the *aor. 2. pass.*, and instances with a vowel before the termination are hardly to be met with, except *ἐκάην* from *καίω*, and these three *ἰδάην*, *ἰβρύην*, *ἰφύην*, (see the *Anom.* *ΔΑ*, *ρέω*, *φύω*), which have the signification of the *act.* The rest of the verbs in *ω purum* and *contractum*, and those in *δω*, *θω*, and *ζω*, have only the *aor. 1. pass.*

Obs. 10. There is a striking agreement of the two *aor. pass.*, in point of form and conjugation, with the *act.* of the verbs in *μι*. Compare the *aor. pass.* in the paradigm of *τύπτω* with the *imperf.* and the collateral moods of the *pres. tense* of *τιθημι*.

§ 100. a.

1. In the preceding doctrine on the formation of tenses, the regular verbs ending in *ω* have been divided into five classes. We have treated of four of these in § 95—100. viz. 1. of verbs whose characteristic is a labial letter, *ex. gr.* *λείπω*, *τύπτω*; 2. of verbs whose characteristic is a palatina, *ex. gr.* *λέγω*, *τάσσω*; 3. of verbs whose characteristic is a lingual letter, *ex. gr.* *ᾷδω*, *κομίζω*; 4. of verbs whose characteristic is a vowel, *ex. gr.* *τιμάω*, *φιλέω*. To these classes a fifth must be added, viz. of the verbs *λ μ ν ρ*, or *verba liquida*.

2. As it is unavoidable that the learner should get sometimes embarrassed whilst following the numerous changes (§ 95—100.) which the characteristic of the verb undergoes in the formation of tenses, we have deemed it useful to bring under one view all the changes of the four principal characteristics,

in order to show their regularity and analogy, and in this way to assist the memory of the student. The following contains the changes of the characteristics in those tenses only which are enumerated in the second series. (§ 93.) The *perf.* and *plusq. pass.*, being the most difficult tenses, are marked with their inflections throughout.

| Characteristic, <i>labialis.</i> β, π, φ and πτ. | Charact. <i>palatina.</i> γ, κ, χ and σσ or ζ, | Charact. <i>lingualis.</i> δ, τ, θ and ζ or σσ, | Charact. <i>vocalis.</i> |
|---|---|--|-----------------------------|
|---|---|--|-----------------------------|

Activum.

| | | | | |
|------------------|------|------|------|------|
| <i>Fut. 1.</i> | ψω | ξω | σω | σω |
| <i>Aor. 1.</i> | ψα | ξα | σα | σα |
| <i>Perf. 1.</i> | φα | χα | κα | κα |
| <i>Plusq. 1.</i> | φειν | χειν | κειν | κειν |

Passivum.

| | | | | |
|--------------|--|--|---|---|
| <i>Perf.</i> | μμαι ψαι πται μμεθον φθον φθον μμεθα φθε — | γμαι ξαι κται γμεθον χθον χθον γμεθα χθε — | μαι σαι σται σμεθον σθον σθον σμεθα σθε — | μαι σαι ται μεθον σθον σθον μεθα σθε νται |
|--------------|--|--|---|---|

| | | | | |
|---------------|--|--|--|--|
| <i>Plusq.</i> | μμην ψο πτο μμεθον φθον φθην μμεθα φθε — | γμην ξο κτο γμεθον χθον χθην γμεθα χθε — | σμην σο στο σμεθον σθον σθην σμεθα σθε — | μην σο το μεθον σθον σθην μεθα σθε ντο |
|---------------|--|--|--|--|

| | | | | |
|----------------|----------|----------|----------|---------|
| <i>Fut. 3.</i> | ψομαι | ξομαι | σομαι | σομαι |
| <i>Aor. 1.</i> | φθην | χθην | σθην | θην |
| <i>Fut. 1.</i> | φθήσομαι | χθήσομαι | σθήσομαι | θήσομαι |

Medium.

| | | | | |
|----------------|-------|-------|-------|-------|
| <i>Fut. 1.</i> | ψομαι | ξομαι | σομαι | σομαι |
| <i>Aor. 1.</i> | ψάμην | ξάμην | σάμην | σάμην |

§ 101.—*Verbs in λ, μ, ν, ρ.*

1. The verbs of which the characteristic is one of the letters λ, μ, ν, ρ, deviate so much in the formation of their tenses, that it is necessary to bring them under a particular point of view.

2. All these verbs are generally without the *fut.* 1. or *fut.* in σω, but they always have the *fut.* 2. (§ 95. 7, 8.) Thus

νέμω, *fut.* *Ion.* νεμέω, commonly νεμῶ,
μένω, μενέω, commonly μενῶ,

of which the conjugation, νεμῶ, εἷς, εἵ, οὔμεν, εἵτε, οὔσιν, *med.* οὔμαι, εἵ, εἵται, &c. may be seen in the *paradigm* of ἀγγέλλω, and be compared with the *pres.* of the *verba contracta* in έω, § 105.

3. If the syllable, which precedes the termination, be long in the *pres.*, it is always made short in this *fut.* without any exception; for instance,

ψάλλω, στέλλω, *F.* ψαλῶ, στελῶ,
κρίνω, ἀμύνω, κρίνῶ, ἀμύνῶ.

For this purpose the diphthong αι is converted into ᾶ, and ει into ε, for instance,

σαίρω, κτείνω, *F.* σαρῶ, κτενῶ.¹

Obs. 1. The Ionic forms, ἀγγέλλω, *fut.* ἀγγελέω, κρίνέω, κτενέω, φᾶνέω from φαίνω, πλύνέω from πλύνω, &c. *pl.* ἵομεν, and so on, are now easily accounted for, as well as the Doric verbs with the contraction εο—εν: for instance, βαλεῖμεν, βαλεῖμαι (§ 95. *Obs.* 17). See about the forms in σω, *Obs.* 3.

4. These verbs also form the *aor.* 1. without σ, merely in α. They retain the characteristic as it is in the *fut.*, but make the syllable before the termination long again; yet independently of the *pres.*, for either they barely lengthen the vowel of the *future*, *ex. gr.*

τίλλω, (τιλῶ,) —ἔτιλα,
κρίνω, (κρίνῶ) —ἔκρινα,
ἀμύνω, (ἀμύνῶ) —ἤμυνα.

or they commonly change the ε of the *fut.* into ει, and α into η, for instance,

μένω, στέλλω, τείνω,
(μενῶ, στελῶ, τενῶ,)—ἔμεινα, ἔστειλα, ἔτεινα,

¹ Other verbs requiring the short vowel, as those in ρ, ν, ω, λμω, σμω, or with the vowels η, ου, and the like, do not occur at all in common language; and the old poetical verbs, of which we have the forms, ἔπιπνον, θέρμετο, and the like, are defective; similar ones in the common language, δάκνω, τέμνω, κάμνω, βούλομαι, are anomalous.

ψάλλω, φαίνω,
(ψαλῶ, φανῶ,)—ἔψηλα, ἔφηνα.

Several verbs, however, having *αι* in the *pres.*, take *ā* in the *aor.* 1.; for instance,

περαίνω, περανῶ,—ἐπέρᾱνα, *inf.* περᾱναι,
πιαίνω, πιανῶ,—ἐπίᾱνα, *inf.* πιᾱναι.

Obs. 2. The *ā* is taken by the verbs in *-ραίνω* and *-ταίνω*, *ex. gr.* εὐφρᾱναι, μαρᾱναι,—πιαίνω, πιᾱναι, except *τετρῆναι* and *μιῆναι*. Most of the others in *αίνω* and *αίρω* are always found with *η* in the Attic writers, *ex. gr.* σημαίνω, σημήναι, χαλεπῆναι, λυμῆνασθαι, &c.—ἐχθαίρω ἐχθῆραι—καθῆραι, &c., excepting, however, *κοιλᾶναι*, *λευκᾶναι*, *πεπᾶναι*, *κερδᾶναι*, *ὀργᾶναι*, *ίσχυνᾶναι*. Later writers, or what are called *κοινοί*, (see § 1, 9.) make also many other verbs with *ā*, (as *σημαίνω*, *μιαίνω*, *ἐχθαίρω*, &c.) and the Dorians of course do this throughout, whilst the Ionians again have almost everywhere their *η*.—Verbs beginning with *α*, *αίρω*, (*to raise*), and *ἄλλομαι*, (*to leap*), have *ā*, which is changed into *η* in the *indic.* only because of the *augment*: ἦρα, ἄραι, ἄρας, &c. ἡλάμην, ἤλασθαι, &c.²

Obs. 3. The oldest language and the Æolian dialect also made the *fut.* and the *aor.* 1. of these verbs with *σ*: Homer, *ἔκερσα*, Theocr. *ἔτερσα*, from *κείρω*, *τείρω*, and this formation alone continued to be used in common language with respect to some verbs, like *κέλλω*, (*I land*), *ἔκελσα*, *φύρω*, (*I knead*), *φύρσω*. See also the *Anom.* *ἀραρίσκω*, *κυρίω*, *ὄρυνμι*.

5. The *aor.* 2. retains the vowel exactly as it is in the *fut.*; for instance,

βάλλω, (βαλῶ,)—ἔβαλον,
φαίνω, (φανῶ,)—*aor.* 2. *pass.* ἐφάνην,
κλίνω, (κλῖνῶ,)—*aor.* 2. *pass.* ἐκλίνην, (ῖ,)

except that in dissyllabic verbs the *ε* of the *fut.* is changed into *α*. See below, § 8.

Obs. 4. The *aor.* 2. *act.* is used in very few of these verbs, and, where both occur, is more poetical: thus *ἔκτανον* occurs more rarely than *ἔκτεινα*³. But in the *pass.* the *aor.* 1., whenever it retains the consonant before the *θ*, is generally peculiar to the Poets (compare § 100. *Obs.* 4). It is the *aor.* 2. which is most in use, *ex. gr.* φαίνω ἐφάνην, στέλλω ἐστάλην, σφάλλω ἐσφάλην, πείρω ἐπάρην.—Yet *αἶρω* and all polysyllables have merely the *aor.* 1. *pass.* excepting ἀγγέλλω, which has ἡγγέλθην and ἡγγέλην.

6. The *perf.* 2. is completely comprised in the rules given above in § 97. 3, 4: hence,

θάλλω,—τέθηλα,
φαίνω,—πέφηνα.

² The learner must here be put on his guard against two errors: 1. nothing is more common than to find ἦρα, ἄραι, ἐμίγνα, &c. with the *iota subscriptum*, which is to be condemned for the same reasons as above with regard to the *perf.* 2. (see § 97, 4. the *Note*); 2. in editions, which on the whole may be considered as good, the accentuation often is still *πεπᾶναι*, *σημᾶναι*, and the like; its incorrectness, however, is sufficiently obvious from what we have observed here and in § 11.

³ The case is the same with ἀγγέλλω, of which the *aor.* 2. *act.* is even questioned: it is only required that an *ι* or *λ* be omitted by the transcribers to produce it. See in Buttm. *Complete Gr. Gr.* the list of *Verbs*.

There is this peculiarity, that the diphthong *ει*, having arisen in these verbs not from the radical vowel *ι*, but from *ε*, as appears from the *fut.*, is not changed into *οι*, in the *perf. 2.* but merely into *ο* (§ 97, 4. c); for instance,

κτείνω, (κτενῶ,)—ἐκτονα,
φθείρω, (φθερῶ,)—ἐφθορα.

7. The *perf. 1.*, the *perf. pass.*, and the *aor. 1. pass.*, also follow the general rules; they annex the terminations *κα, μαι &c.*, *θην*, to the characteristic, and retain the changes of the *fut.*; for instance,

σφάλλω, (σφαλῶ,)—ἐσφαλκα, ἐσφαλμαι,
φαίνω, (φανῶ,) —πέφαγκα, ἐφάνθην,
αἶρω, (ἀρῶ,) —ἤρκα, ἤρμαι, *part.* ἡρμένος, ἤρθην, *part.* ἀρθείς.
The *perf. pass.* (§ 98, 2.) also rejects the *σ* of the terminations *σθαι, σθε, &c.*; for instance,

ἐσφαλμαι, 2 *pl.* ἐσφαλθε,
φύρω, πέφυρμαι, *inf.* πεφύρθαι.

It must, however, be recollected that the verbs in *μω* (τέμω) and *μνω* (τέμνω, *fut.* τεμῶ,) do not form their tenses in the above manner. See *Obs.* 9.

8. When the *fut.* has an *ε*, the *dissyllables* take *α* in its stead in most of those tenses which are derived from the root of the *fut.* (with the exception of the *aor. 1. act.* and *med.*, and *perf.* and *plusq. 2.*) viz. in the

aor. 2., *perf. 1.*, *perf. pass.* and *aor. 1. pass.*, and in those tenses which are derived from them, *ex. gr.* στέλλω, (στελῶ,) forms

aor. 2. act. ἔσταλον —ἐστάλην, σταλήσομαι, ἐσταλόμην,
perf. 1. ἔσταλκα, —ἐστάλκειν,
perf. pass. ἔσταλμαι, —ἐστάλμην,
aor. 1. pass. ἐστάλθην —σταλθήσομαι.

The same in *πείρω*, (περῶ,)

perf. 1. πέπαρκα, *perf. pass.* πέπαρμαι, *aor. 2. pass.* ἐπάρην,
κτείνω, (κτενῶ,)—*aor. 2.* ἐκτανον. (See below, 9.)

But the *polysyllables* retain the *ε* unchanged in all these tenses, for instance of ἀγγέλλω, (ἀγγελῶ,)

aor. 2. act. ἤγγελον, *pass.* ἠγγέλην, *perf. 1.* ἤγγελκα,
perf. pass. ἤγγελμαι, *aor. 1. pass.* ἠγγέλθην.

Obs. 5. The *ε* is likewise retained by the *dissyllables* beginning with *ε*, *ἐλμαι*, *ἐρμαι*, from the *Anom.* εἶλω, εἶρω.

9. The following verbs in *ίνω, είνω, ύνω*,*κρίνω, κλίνω, τείνω, κτείνω, πλύνω*,

reject the *ν* in the *perf. 1., perf. and aor. 1. pass.*, and their derivatives, and take the short vowel of the *fut.*, but those in *είνω* still change the *ε* into *α* according to the preceding rule,

*κρίνω, (κρίνω,) — κέκρικα, κέκριμαι, ἐκρίθην,**τείνω, (τείνω,) — τέτακα, τέταμαι, ἐτάθην⁴,**πλύνω, (πλύνω,) — πέπλυκα, πέπλυνμαι, ἐπλύθην.*

Obs. 6. But the *ν* of the *aor. 1. pass.* is often retained in verses for the sake of position; *ex. gr.* *κτανθείς, διακρινθείς, ἐκλίνθη, ἐπλύνθη*. Later writers have it also in prose.

Obs. 7. The retaining of the *ν* is attended with some difficulty in the *perf. pass.*; yet it is retained unchanged

a.) in the 2 *sing.*, where it even remains before *σ*, for instance, *φαίνω—πίφανσαι*,

b.) in the terminations beginning with *σθ*, in which, however, (according to Text 7.) the *σ* gives way to the *ν*; *ex. gr., inf.* *πεφάνθαι, τραχύνω, inf.* *τετραχύνθαι*,

c.) in the 3 *sing.*; *ex. gr.* *πέφανται, (he appeared), παρώξυνται (he was exasperated).*

Whether the 3 *pl.* was formed in this manner, (*ex. gr.* *έικρανται*, Eurip. *Hipp.* 1255. of *κραίνω*, from which of course one *ν* has been dropped, compare the following *Obs.*) is questionable.

Obs. 8. Three things are to be attended to with regard to the *ν* before terminations beginning with *μ*:

a.) the *ν* regularly becomes *μ*,—*ex. gr.*

ῥσχυμμαι, Homer *Il.* σ. 180. from *αίσχύνω*,*ἐξήραμμαι*, Athen. 3. p. 80. d. from *ξηραίνω*,

b.) *σ* is most commonly substituted for the *ν*, *ex. gr.* *φαίνω, μαινω, (φανῶ, μινῶ,)—πέφασμαι, μεμίασμαι*,

c.) when the *ν* is rejected altogether, which is very rare, the vowel remains long; *ex. gr.* *τετραχυμένος*, Aristot. *H.* A. 4, 9.

The two last ways may also be explained as owing to the terminations *αίνω* and *ύνω* having been originally lengthened from *άω* and *ύω*⁴.

Obs. 9. The regular formation of the *perf. pass.* and *perf. act.* (in *γκα*) is very rare with verbs in *νω*; for these verbs are mostly lengthened forms of the *present* tense, and therefore form those tenses from other themes, and according to other rules. About the few verbs in *μω*, which, as well as *μινω*, take, for euphony's sake, (§ 99, 2.) the forms of *ῥω*, (*ἐνεμήθην, μεμίνηκα*), see the *Anom.* § 110, 11.

§ 102.—*Verbal Adjectives in τέος and τός.*

1. After having stated the formation of the tenses, we pass to the formation of the two kinds of *verbal adjectives* in *τέος*

⁴ Compare also the *Anom.* *ΦΕΝΩ, πέφαμαι*. There is no occasion to recur to the old themes *ΤΑΩ, ΚΤΑΩ, ΦΑΩ*.

⁵ Even the *perf. 1. act.* fluctuates between the two formations, and as it was seldom wanted, (§ 88. a. *Obs.* 5.) the Greek writers probably consulted their ear for the most part of time. We meet, but not in the old writers, with *πέφαγκα, μεμί-αγκα*, and *ἔβεβραδύκει*. See also the *Anom.* *κερδαίνω*.

and *τὸς*, which in their signification and use approximate to the *participles*. (See *Obs.* 2.)

2. Both kinds constantly have the accent on the termination annexed immediately to the characteristic of the verb; this undergoes the changes prescribed by the general rules, and in several instances the vowel which precedes the termination is likewise changed. These changes agree in every respect with those of the *aor.* 1. *pass.*, only that where the *aor.* has *φθ*, *χθ*, the verbals take *πτ*, *κτ*. They therefore may always be compared with the 3 *pers. sing.* of the *perf. pass.*, which also has a *τ*. But this 3 *pers.* deviates in several verbs from the *aor.* 1. and from these verbals, with regard to the radical syllable.

3. Verbals are formed thus:

| | | |
|---------|------------------------|-----------|
| πλέκω, | (πέπλεκται, ἐπλέχθην,) | πλεκτέος, |
| | | πλεκτὸς, |
| λέγω, | (λέλεκται, ἐλέχθην,) | λεκτὸς, |
| γράφω, | (γέγραπται, ἐγράφη,) | γραπτὸς, |
| στρέφω, | (ἔστραπται, ἐστρέφη,) | στρεπτὸς, |
| φωράω, | (πεφώραται, ἐφωράθη,) | φωρατέος, |
| φιλέω, | (πεφίληται, ἐφιλήθη,) | φιλητέος, |
| αἰρέω, | (ἤρηται, ἤρέθη,) | αἰρετὸς, |
| παύω, | (πέπαυται, ἐπαύσθη,) | παυστέος, |
| στέλλω, | (ἔσταλται, ἐστάλη,) | σταλτέος, |
| τείνω, | (τέταται, ἐτάθη,) | τατέος, |
| χέω, | (κέχυται, ἐχύθη,) | χυτὸς, |
| πνέω, | (πέπνυται, ἐπνεύσθη,) | πνευστός. |

Obs. 1. The *σ* is sometimes dropped before the termination of several verbals in *δς* in the Ionic dialect, and by the old Attic writers, especially in compounds like *ἀδάματος*, *πάγκλαντος*, and poets even allowed themselves to say, *θανματός* from *θανμάζω*.

Obs. 2. See in the *Syntax*, § 134, 8. the peculiarities in the use and import of these verbal adj.; *ex. gr.* *στρεπτὸς*, *twisted*, and *which can be twisted*, *στρεπτός*, *which must be twisted*; and the *neut. στρεπτιόν* corresponding to the Latin *vertendum est*.

§ 103.—*Verbum Barytonon.*

1. We are now going to give the conjugation of a barytone verb, (*τύπτω*), to which we subjoin various examples, to show the difference of the use in some verbs, and lastly the conjugation of one of the verbs in *λ*, *μ*, *ν*, *ρ* (*ἀγγέλλω*).

2. A barytone verb is (according to § 10, 2.) a verb in its natural form, in which the termination of the *pres.* always is unaccented; in contradistinction to those verbs which contract

the two last syllables, and therefore take the circumflex. The latter are called *verba contracta* or *perispomena*; they are particularly stated in their proper place.

Prefatory Remarks to the Paradigma Τύπτω.

1. The verb *τύπτω*, which we too select for a *paradigm*, is not so improper for it as some suppose. Since it is necessary to show first the whole foundation of the Greek conjugation in one verb, there is scarcely one more convenient than *τύπτω* to be hit on; for it is only in a verb which has like this a perfect form in its *pres. tense*, that the exact nature of the *aor. 2.*, as stated above, § 96, 2, can be fully explained.

2. The learner must, however, be reminded that *τύπτω* is here a bare *paradigm*, that is to say, an example in which a complete view is given of all the tenses which may occur in verbs of this kind, though neither *τύπτω*, nor any single verb, has all the tenses, or employs all the tenses, which are set down here. See § 104.¹

3. But we have only stated in the *paradigm* those tenses which are warranted by the analogy of similar verbs, as *aor. 2. act.* and *perf. 2.* The old grammars had also
the *fut. 2. act.* and *med.*;

but as this belongs to the verbs in *λ μ ν ρ*, we omit it here, and conjugate this *future* completely in the *paradigm* of those verbs (*ἀγγέλλω*).

4. To give a view of the whole, we annex a *Table* containing the *first pers.* of the flexible *moods*, the *second pers.* of the *imper.*, the *infin.*, and the *masc.* of the *participle* of all the tenses of the *act.*, *pass.*, and *middle* voices. And this *Table* is immediately followed by the *paradigm* of *τύπτω* conjugated once more at length.

5. Observations on the accentuation of verbs, and peculiarities of the different dialects, are given after all the *paradigms*.

¹ These tenses of *τύπτω* are those which are really in use. See below the list of *Anomalous Verbs*, to which *τύπτω* also belongs on account of the Attic formation of the *fut. τυπτήσω*.

VERBUM

Acti-

| | <i>Indic.</i> | <i>Conj.</i> |
|------------------|--|--------------|
| <i>Pres.</i> | τύπτω, | τύπτω, |
| <i>Imperf.</i> | ἔτυπτον, | |
| <i>Perf. 1.</i> | τέτυφα, | τετύφω, |
| <i>Plusq. 1.</i> | ἔτετύφειν, | |
| <i>Perf. 2.</i> | τέτυπα, | τετύπω, |
| <i>Plusq. 2.</i> | ἔτετύπειν, | |
| <i>Fut. 1.</i> | τύψω, | — |
| <i>Aor. 1.</i> | ἔτυψα, | τύψω, |
| <i>Fut. 2.</i> | (See in the <i>paradigm</i> ἀγγέλλω,) data-kind="ghost"> | |
| <i>Aor. 2.</i> | ἔτυπον, | τύπω, |

Passi-

| | | |
|----------------|-------------|-----------|
| <i>Pres.</i> | τύπτομαι, | τύπτωμαι, |
| <i>Imperf.</i> | ἔτυπτόμην, | |
| <i>Perf.</i> | τέτυμμαι, | —* |
| <i>Plusq.</i> | ἔτετύμμην, | |
| <i>Fut. 1.</i> | τυφθήσομαι, | — |
| <i>Aor. 1.</i> | ἐτύφθην, | τυφθῶ, |
| <i>Fut. 2.</i> | τυπήσομαι, | — |
| <i>Aor. 2.</i> | ἐτύπην, | τυπῶ, |
| <i>Fut. 3.</i> | τετύψομαι, | — |

Med-

For the *Pres.*, *Imperf.*, *Perf.*, and *Plusq.*, see the *Pass. Voice*.

| | | |
|----------------|--|----------|
| <i>Fut. 1.</i> | τύψομαι, | — |
| <i>Aor. 1.</i> | ἐτυψάμην, | τύψωμαι, |
| <i>Fut. 2.</i> | (See in the <i>paradigm</i> ἀγγέλλω,) data-kind="ghost"> | |
| <i>Aor. 2.</i> | ἐτυπόμην, | τύπωμαι, |

* This *conj.* and *opt.* can be formed only in very few verbs. See § 98. *Obs.* 9.—
the verb εἰμί : τετυμμένος, (η, ον,)

BARYTONON, τύπτω.

vum.

| <i>Opt.</i> | <i>Imper.</i> | <i>Inf.</i> | <i>Part.</i> |
|----------------------|---------------|-------------------|------------------|
| τύπτοιμι, | τύπτε, | τύπτειν, | τύπτων, |
| τετύφοιμι, | τέτυφε, | τετυφέναι, | τετυφῶς, |
| τετύποιμι, | τέτυπε, | τετυπέναι, | τετυπῶς, |
| τύψοιμι, τύψαιμι, | — τύψον, | τύψειν, τύψαι, | τύψων, τύψας, |
| τύποιμι, | τύπε, | τυπεῖν, | τυπῶν. |

vum.

| | | | |
|---|------------------------------------|---|--|
| τυπτοίμην, | τύπτου, | τύπτεσθαι, | τυπτόμενος, |
| —* | τέτυψο, | τετύφθαι, | τετυμμένος, |
| τυφθησοίμην, τυφθείην, τυπησοίμην, τυπείην, τετυψοίμην, | — τύφθητι, — τύπηθι, — | τυφθήσεσθαι, τυφθῆναι, τυπήσεσθαι, τυπῆναι, τετύψεσθαι, | τυφθησόμενος, τυφθεῖς, τυπησόμενος, τυπείς, τετυψόμενος. |

iut.

| | | | |
|------------------------|-------------|------------------------|--------------------------|
| τυψοίμην, τυψαίμην, | — τύψαι, | τύψεσθαι, τύψασθαι, | τυψόμενος, τυψάμενος, |
| τυποίμην, | τυποῦ, | τυπέσθαι, | τυπόμενος. |

In most instances they are supplied by a circumlocution with the *conj.* and *opt.* of ὦ, and εἶην. See § 108. IV.

| | <i>Indic.</i> | <i>Conj.</i> |
|--|---|---|
| <i>Pres. Sing.</i> | τύπτω, <i>I strike,</i> | τύπτω, (<i>that</i>) <i>I may strike,</i> |
| | τύπτεις, <i>thou strikest,</i> | τύπτῃς, |
| | τύπτει, <i>he, she, it, strikes,</i> | τύπτῃ, |
| <i>Dual,</i> | — — | — — |
| | τύπτετον, <i>you two strike,</i> | τύπτητον, |
| | τύπτετον, <i>they both strike,</i> | τύπτητον, |
| <i>Plur.</i> | τύπτομεν, <i>we strike,</i> | τύπτωμεν, |
| | τύπτετε, <i>you strike,</i> | τύπτητε, |
| | τύπτουσι(ν), <i>they strike,</i> | τύπτωσι(ν), |
| <i>Imperf. Sing.</i> | ἔτυπτον, | <i>Dual,</i> — <i>Plur.</i> ἐτύπτομεν, |
| | ἔτυπτες, | ἐτύπτετον, |
| | ἔτυπτε(ν), | ἐτυπτέτην, |
| | | ἔτυπτον, |
| <i>Perf. 1. Sing.</i> | τέτυφα, <i>I have struck, &c.</i> | τετύφω, <i>like the pres.</i> |
| | τέτυφας, | |
| | τέτυφε(ν), | |
| <i>Dual,</i> | — — | |
| | τετύφατον, | |
| | τετύφατον, | |
| <i>Plur.</i> | τετύφαμεν, | |
| | τετύφατε, | |
| | τετύφασι(ν), | |
| <i>Plusq. Sing.</i> | ἔτετύφειν, | <i>Dual,</i> — <i>Plur.</i> ἔτετύφειμεν, |
| | ἔτετύφεις, | ἔτετύφειτον, |
| | ἔτετύφει, | ἔτετύφειτε, |
| | | ἔτετύφεισαν |
| <i>Perf. 2.</i> τέτυπα, <i>through all the moods like the perf. 1.</i> | | |
| <i>Plusq. 2.</i> ἔτετύπειν, <i>like the plusq. 1.</i> | | |
| <i>Fut. 1. Sing.</i> | τύψω, <i>I shall or will strike, like the pres.</i> | <i>conj.</i> is wanting. |
| <i>Aor. 1. Sing.</i> | ἔτυψα, <i>I struck, or I have [struck, &c.</i> | τύψω, <i>like the pres.</i> |
| | ἔτυψας, | |
| | ἔτυψε(ν), | |
| <i>Dual,</i> | — — | |
| | ἐτύψατον, | |
| | ἐτυψάτην, | |
| <i>Plur.</i> | ἐτύψαμεν, | |
| | ἐτύψατε, | |
| | ἔτυψαν, | |
| <i>Aor. 2.</i> | ἔτυπον, <i>like the imperf.</i> | τύπω, <i>like the</i> |

* See below,

| Opt. | Imper. | Infín. | Part. |
|--|--|-------------------------------|--|
| τύπτειμι, <i>I might strike,</i> <i>were I to strike,</i> | | τύπτειν, <i>to strike,</i> | τύπτων, τύπτουσα, |
| τύπτοις, τύπτοι, — — | τύπτε, <i>strike,</i> τυπτέτω, <i>let him, her,</i> — — <i>[it strike,</i> | | τύπτον, <i>striking,</i> |
| τύπτοιτον, τυπτοίτην, τύπτοιμεν, τύπτοιτε, τύπτοιεν, | τύπτετον, <i>strike ye (both),</i> τυπτέτων, <i>they (both) may or must</i> | | <i>[strike,</i> <i>gen. τύπτοντος</i> |
| | τύπτετε, <i>strike ye,</i> τυπτέτωσαν <i>or τυπτόντων, they may</i> | | <i>[or must strike,</i> |

} *I did strike, thou didst strike, &c.*

| | | | |
|-------------------------------------|----------------------------------|------------|---|
| τετύφοιμι, like the <i>pres.</i> | τέτυφε, like the <i>pres.</i> | τετυφέναι, | τετυφῶς, τετυφυῖα, τετυφὸς, <i>gen.</i> τετυφότης. |
|-------------------------------------|----------------------------------|------------|---|

or εσαν, } *I had struck, &c.*

| | | | |
|--|--|---------|--|
| τύποιμι, like the <i>pres.</i> | <i>imper.</i> is wanting. | τύψειν, | τύπων, like the <i>pres.</i> |
| τύψαιμι, τύψαις or τύψεως *, τύψαι or τύψει(ν), * | τύπον, <i>strike</i> , τυψάτω, | τύψαι, | τύψᾱς, τύψᾱσα, τύψαν, <i>gen.</i> τύψαντος. |
| τύψαιτον, τυψαίτην, τύψαιμεν, τύψαιτε, τύψαιεν or τύψειαν, | τύψατον, τυψάτων, τύψατε, τυψάτωσαν or τυψάντων | | |
| τύποιμι, <i>pres.</i> | τύπε, like the <i>pres.</i> | τυπεῖν, | τυπὼν, οὔσα, ὄν, <i>gen.</i> όντος. |

Obs. II. 4.

| | <i>Indic.</i> | <i>Conj.</i> |
|---|---|--|
| <i>Pres. Sing.</i> | τύπτομαι, τύπτῃ, or εἰ, (see below, <i>Obs.</i> [III. 3.) | τύπτωμαι, τύπτῃ, τύπτηται, |
| <i>Dual,</i> | τυπτόμεθον, τύπτεσθον, τύπτεσθον, | τυπτῶμεθον, τύπτησθον, τύπτησθον, |
| <i>Plur.</i> | τυπτόμεθα, τύπτεσθε, τύπτονται, | τυπτῶμεθα, τύπτησθε, τύπτωνται, |
| <i>Imperf. Sing.</i> | ἐτυπτόμην, ἐτύπτου, ἐτύπτετο, | <i>Dual,</i> ἐτυπτόμεθον, ἐτύπτεσθον, ἐτυπτέσθην, <i>Plur.</i> ἐτυπτόμεθα, ἐτύπτεσθε, ἐτύπτοντο, |
| <i>Perf. Sing.</i> | τέτυμμαι, τέτυψαι, τέτυπται, | See the Note to |
| <i>Dual,</i> | τετύμμεθον, τέτυφθον, τέτυφθον, | |
| <i>Plur.</i> | τετύμμεθα, τέτυφθε, 3 pers. wanting, in its stead τετυμμένοι (αι) εἰσίν, | |
| <i>Plusq. Sing.</i> | ἐτετύμμην, ἐτέτυψο, ἐτέτυπτο, | <i>Dual,</i> ἐτετύμμεθον, ἐτέτυφθον, ἐτετύφθην, <i>Plur.</i> ἐτετύμμεθα, ἐτέτυφθε, 3 pers. wanting. |
| <i>Fut.</i> | τυφθήσομαι, τυφθήσῃ, or εἰ, and so on like the <i>pres.</i> | <i>conj.</i> is wanting. |
| <i>Aor. 1. Sing.</i> | ἐτύφθην, ἐτύφθης, ἐτύφθη, | τυφθῶ, τυφθῆς, τυφθῇ, |
| <i>Dual,</i> | — — ἐτύφθητον, ἐτυφθήτην, | — — τυφθῆτον, τυφθῆτον, |
| <i>Plur.</i> | ἐτύφθημεν, ἐτύφθητε, ἐτύφθησαν, | τυφθῶμεν, τυφθῆτε, τυφθῶσι(ν), |
| <i>Fut. 2.</i> τυπήσομαι, through all the moods like the <i>Fut. 1.</i> | | |
| <i>Aor. 2.</i> ἐτύπην, through all the moods like the <i>Aor. 1.</i> | | |
| <i>Fut. 3.</i> τετύψομαι, through all the moods like the <i>Fut. 1.</i> | | |

* The abbreviated form is most generally employed in

(to be struck).

| <i>Opt.</i> | <i>Imper.</i> | <i>Infin.</i> | <i>Part.</i> |
|---|---|---------------|-----------------------|
| τυπτοίμην, τύπτοιο, τύπτοιοτο, τυπτοίμεθον, τύπτοισθον, τυπτοίσθην, τυπτοίμεθα, τύπτοισθε, τύπτοιντο, | τύπτου, τυπτέσθω, τύπτεσθον, τυπτέσθων, τύπτεσθε, τυπτέσθωσαν οἱ τυπτέσθων, | τύπτεσθαι, | τυπτόμενος, η, ον. |

the Table, p. 162.

| | | |
|---|-----------|-----------------------|
| τέτυψο, τετύφθω, τέτυφθον, τετύφθων, τέτυφθε, τετύφθωσαν οἱ τετύφθων, | τετύφθαι, | τετυμμένος, η, ον. |
|---|-----------|-----------------------|

in its stead τετυμμένοι (αι) ἦσαν.

| | | | |
|---|---|--------------|---|
| τυφθησοίμην, τυφθήσοιο, and so on like the <i>pres.</i> | <i>imper. is</i> wanting. | τυφθήσεσθαι, | τυφθησόμενος η, ον. |
| τυφθείην, τυφθείης, τυφθείη, — — τυφθείητον, τυφθειήτην, τυφθείημεν, τυφθεῖμεν, τυφθείητε, τυφθεῖτε, (τυφθείησαν,) τυφθεῖεν,* | τύφθητι, τυφθήτω, τύφθητον, τυφθήτων, τύφθητε, τυφθήτωσαν, | τυφθῆναι, | τυφθεῖς, τυφθεῖσα, τυφθῆν, <i>gen.</i> τυφθέντος. |

the *first* and *second pers.*, and almost always in the *third*.

Med-
(*To strike*
The *pres.* and *imperf.*, *perf.* and

| | <i>Indic.</i> | <i>Conj.</i> |
|----------------------|--|--------------------------------------|
| <i>Fut. 1.</i> | τύσομαι, like the <i>pres.</i> | wanting. |
| <i>Aor. 1. Sing.</i> | ἐτυψάμην, ἐτύψω, ἐτύψατο, | τύψωμαι, τύψη, τύψηται, |
| <i>Dual,</i> | ἐτυψάμεθον, ἐτύψασθον, ἐτυψάσθην, | τυψώμεθον, τύψησθον, τύψησθον, |
| <i>Plur.</i> | ἐτυψάμεθα, ἐτύψασθε, ἐτύψαντο, | τυψώμεθα, τύψηθητε, τύψωνται, |
| <i>Aor. 2. Sing.</i> | ἐτυπόμην, like the <i>imperf. pass.</i> | τύπωμαι, these two moods as |
| <i>Dual,</i> | | |
| <i>Plur.</i> | | |

Verbal Adjectives, (§

| | | <i>Declension</i> | |
|---------------------|------------------------|---------------------|---------------------|
| <i>Aor. 1. act.</i> | | <i>Aor. 2. act.</i> | |
| <i>Sing.</i> | | <i>Sing.</i> | |
| N. τύψας, | τύψασα, τύψαν, | τυπῶν, | πούσα, πὸν, |
| G. τύψαντος, | τυψάσης, τύψαντος, | τυπόντος, | πούσης, πόντος, |
| D. τύψαντι, | τυψάσῃ, τύψαντι, | τυπόντι, | πούσῃ, πόντι, |
| A. τύψαντα, | τύψασαν, τύψαν, | τυπόντα, | πούσαν, πὸν, |
| V. τύψας,† | τύψασα, τύψαν, | τυπῶν,† | πούσα, πὸν, |
| <i>Dual,</i> | | <i>Dual,</i> | |
| N. τύψαντε, | τυψάσα, τύψαντε, | τυπόντε, | πούσα, πόντε, |
| G. τυψάντοιιν, | τυψάσαιιν, τυψάντοιιν, | τυπόντοιιν, | πούσαιιν, πόντοιιν, |
| <i>Plur.</i> | | <i>Plur.</i> | |
| N. τύψαντες, | τύψασαι, τύψαντα, | τυπόντες, | πούσαι, πόντα, |
| G. τυψάντων, | τυψασῶν, τυψάντων, | τυπόντων, | πουσῶν, πόντων, |
| D. τύψασι, | τυψάσαις, τύψᾱσι, | τυποῦσι, | πούσαις, ποῦσι, |
| A. τύψαντας, | τυψάσας, τύψαντα, | τυπόντας, | πούσας, πόντα, |

* See Herod. 2. 40.

ium.

one's self.)*

plusq. are the same as in the pass.

| <i>Opt.</i> | <i>Imper.</i> | <i>Infin.</i> | <i>Part.</i> |
|---|--|---------------|----------------------|
| τυψοίμην, like the <i>pres. pass.</i> | wanting. | τύψεσθαι, | τυψόμενος, η, ον, |
| τυψαίμην, τύψαιο, τύψαιτο, τυψαίμεθον, τύψαισθον, τυψαίσθην, τυψαίμεθα, τύψαισθε, τύψαιντο, | τύψαι, τυψάσθω, τύψασθον, τυψάσθων, τύψασθε, τυψάσθωσαν or τυψάσθων, | τύψασθαι, | τυψάμενος, η, ον, |
| τυποίμην, the <i>pres. pass.</i> | τυποῦ, τυπέσθω, τύπεσθον, τυπέσθων, τύπεσθε, τυπέσθωσαν or τυπέσθων, | τυπέσθαι, | τυπόμενος, η, ον, |

102.) τυπτέος, τυπτός.

of the Participles.

Perf. 1. act.

Sing.

| | | |
|------------|--------|--------|
| τετυφώς, | φυῖα, | φός, |
| τετυφότης, | φυίας, | φότης, |
| τετυφότη, | φυία, | φότη, |
| τετυφότηα, | φυίαν, | φός, |
| τετυφώς,† | φυία, | φός, |

Dual,

| | | |
|-------------|---------|---------|
| τετυφότε, | φυία, | φότε, |
| τετυφότηιν, | φυίαιν, | φότηιν, |

Plur.

| | | |
|-------------|---------|---------|
| τετυφότες, | φυῖαι, | φότηα, |
| τετυφότηων, | φυίων, | φότηων, |
| τετυφόσι, | φυίαις, | φόσι, |
| τετυφότηας, | φυίας, | φότηα, |

Aor. 1. pass.

Sing.

| | | |
|------------|---------|---------|
| τυφθεῖς, | θεῖσα, | θὲν, |
| τυφθέντος, | θείσης, | θέντος, |
| τυφθέντι, | θείσῃ, | θέντι, |
| τυφθέντα, | θεῖσαν, | θὲν, |
| τυφθεῖς,† | θεῖσα, | θὲν, |

Dual,

| | | |
|-------------|----------|----------|
| τυφθέντε, | θείσα, | θέντε, |
| τυφθέντοιν, | θείσαιν, | θέντοιν, |

Plur.

| | | |
|------------|----------|---------|
| τυφθέντες, | θεῖσαι, | θέντα, |
| τυφθέντων, | θεισῶν, | θέντων, |
| τυφθεῖσι, | θείσαις, | θεῖσι, |
| τυφθέντας, | θείσας, | θέντα. |

† See § 45, 1.

EXAMPLES OF OTHER BARYTONE VERBS, AS THEY ARE IN USE.

For an alphabetical list of *verba barytona*, partly for practice and partly with the particular use of each, see *Appendix*.

παιδεύω (*to educate*). MED. (*to cause to be educated*.)

Activum.

| | | | |
|--|--|--|---|
| <i>Pres. Ind.</i> παιδεύω, παιδεύεις, παιδεύει, &c. | <i>Conj.</i> παιδεύω παιδεύης, παιδεύη, &c. | <i>Opt.</i> παιδεύοιμι, παιδεύοις, παιδεύοι, &c. | <i>Imper.</i> παίδευε, παιδενέτω, &c. |
| | <i>Infin.</i> παιδεύειν, | <i>Part.</i> παιδεύων, παιδεύουσα, παιδεῦον. | |
| <i>Imperf.</i> ἐπαίδευον, ες, ε(ν), &c. | | | |
| <i>Perf. Ind.</i> πεπαίδευκα, ας, ε(ν), &c. | <i>Conj.</i> πεπαιδεύκω, <i>Infin.</i> πεπαιδευκέναι, | <i>Opt.</i> πεπαιδεύκοιμι, <i>Part.</i> πεπαιδευκώς, υῖα, ὄς, | <i>Imper.</i> not in use. |
| <i>Plusq.</i> ἐπεπαιδεύκειν, εις, ει, &c. | | | |
| <i>Fut.</i> παιδεύσω, | <i>Opt.</i> παιδεύσοιμι, | <i>Infin.</i> παιδεύσειν, | <i>Part.</i> παιδεύσων, |
| <i>Aor.</i> ἐπαίδευσα, ας, ε(ν), &c. | <i>Conj.</i> παιδεύσω, ης, η, &c. | <i>Opt.</i> παιδεύσαιμι, παιδεύσαις ¹ , παιδεύσαι, &c. | <i>Imper.</i> παίδευσον, παιδευσάτω, &c. |
| | <i>Infin.</i> παιδεῦσαι, | <i>Part.</i> παιδεύσας, παιδεύσασα, παιδεῦσαν. | |

¹ The three forms, παιδεύσαις, εἰ, εἰαν, are understood here of course, as well as in the following *paradigms*.

Passivum.

| <i>Pres. Ind.</i> | <i>Conj.</i> | <i>Opt.</i> | <i>Imper.</i> |
|--|---|--|--------------------------------------|
| παιδεύομαι, παιδεύῃ ὅγ' εἰ, παιδεύεται, &c. | παιδεύωμαι, παιδεύῃ, παιδεύηται, &c. | παιδεύοιμην, παιδεύοιο, παιδεύοιτο, &c. | παιδέου, παιδενέσθω, &c. |
| | <i>Inf.</i> παιδεύεσθαι, | | <i>Part.</i> παιδευόμενος, η, ον. |

Imperf.

ἐπαιδενόμην, ἐπαιδέου, ἐπαιδεύετο, &c.

Perf. Indic.

πεπαιδευμαι,
πεπαιδενσαι,
πεπαιδενται,

Dual,

πεπαιδύμεθον,
πεπαιδενσθον,
πεπαιδενσθον,

Plur.

πεπαιδύμεθα,
πεπαιδενσθε,
πεπαιδενται,

Conj. and Opt. are wanting.

Imper.

πεπαιδενσο,
πεπαιδενσθω, &c.

Inf.

πεπαιδεύσθαι,

Part.

πεπαιδευμένος,

Plusq.

ἐπεπαιδύμην,
ἐπεπαιδενσο,
ἐπεπαιδεντο,

Dual,

ἐπεπαιδύμεθον,
ἐπεπαιδενσθον,
ἐπεπαιδενσθον,

Plur.

ἐπεπαιδύμεθα,
ἐπεπαιδενσθε,
ἐπεπαιδεντο,

Fut. Ind.

παιδευθήσομαι,

Opt.

παιδευθησοίμην,

Inf.

παιδευθήσεσθαι,

Part.

παιδευθησόμενος,

Aor. Ind.

ἐπαιδεύθην,

Conj.

παιδευθῶ,

Opt.

παιδευθείην,

Imper.

παιδεύθητι,

Inf.

παιδευθῆναι,

Part.

παιδευθείς,

Fut. 3. Ind.

πεπαιδεύσομαι,

Opt.

παιδενσοίμην,

Inf.

πεπαιδεύσεσθαι,

Part.

πεπαιδευσόμενος.

Medium.

Fut. Indic.

παιδεύσομαι,

Opt.

παιδενσοίμην,

Inf.

παιδεύσεσθαι,

Part.

παιδενσόμενος,

Aor. Ind.

ἐπαιδενσάμην,
σω, σατο,
&c.

Conj.

παιδεύσωμαι,
ῃ, ηται, &c.

Opt.

παιδενσαίμην,
αιο, αιτο, &c.

Imper.

παίδενσαι,
παιδενσάσθω, &c.

Inf.

παιδεύσασθαι,

Part.

παιδενσάμενος.

Verbal Adjectives, παιδευτός, παιδεντός.

Σείω (*to shake*). *Med.* (*to be agitated*).

Activum.

Pres. σείω, *conj.* σείω, *opt.* σείοιμι, σείοις, σείοι, &c.
imper. σεῖε, σειέτω, &c. *inf.* σείειν,
part. σείων, σείουσα, σείον,
imperf. ἔσειον, *perf.* σέσεικα, *plusq.* ἔσεσκειν, *fut.* σείσω,
aor. ἔσεισα, *conj.* σείσω, *opt.* σείσαιμι, σείσαις, σείσαι, &c.
imper. σείσον, ἄτω, &c. *inf.* σείσαι,
part. σείσας, σείσασα, σείσαν.

Passivum.

Pres. σείομαι, *imperf.* ἐσειόμην,
perf. σέσεσμαι, *dual.* σεσεσμεθον, *plur.* σεσεσμεθα,
σέσεσαι, σέσεισθον, σέσεισθε,
σέσεσται, σέσεισθον, 3 *pers.* wanting.
conj. and *opt.* wanting, *imper.* σέσεισο, σεσεσθω, &c.
inf. σεσεῖσθαι, *part.* σεσεσμένος,
plusq. ἐσεσείσμην, *dual.* ἐσεσεσμεθον, *plur.* ἐσεσεσμεθα,
ἐσέσεισο, ἐσέσεισθον, ἐσέσεισθε,
ἐσέσειστο, ἐσεσείσθην, 3 *pers.* wanting.
fut. σεσεσθήσομαι, *aor.* ἐσεσθήν, *fut.* 3. σεσείσομαι.

Medium.

Fut. σείσομαι, *aor.* ἐσεισάμην (*imper.* σεῖσαι).
Verbal adjectives, σειστός, σειστός.

Λείπω (*to leave*). *Med.* poetical.

Activum.

Pres. λείπω, *conj.* λείπω, *opt.* λείποιμι, λείποις, λείποι, &c.
imper. λείπε, *inf.* λείπειν, *part.* λείπων,
imperf. ἔλειπον,
perf. (2.) ἔλειπα, *plusq.* ἐλελοίπειν,
fut. λείψω,
aor. (2.) ἔλιπον, *conj.* λίπω, *opt.* λίποιμι, *imper.* λίπε,
inf. λιπεῖν, *part.* λιπών, οὔσα, όν.

Passivum.

Pres. λείπομαι, *imperf.* ἐλειπόμην,
perf. λέλειμμαι, *conj.* and *opt.* wanting,
 λέλειψαι, *imper.* λέλειψο, λελείφθω, &c.
 λέλειπται, &c. *inf.* λελείφθαι, *part.* λελειμμένος,
plusq. ἐλελείμμην, ψο, πτο, &c. *aor.* ἐλείφθην,
fut. λειφθήσομαι,
fut. 3. λελείψομαι.

Medium.

Fut. λείψομαι,
aor. (2.) ἐλιπόμην, *conj.* λίπωμαι, *opt.* λιποίμην,
imper. λιποῦ, &c. *pl.* λίπεσθε, &c.
inf. λιπέσθαι, *part.* λιπόμενος.
 Verbal adjectives, λειπτέος, λειπτός.

Γράφω (*to write*). *Med.* (*to accuse*.)

Activum.

Pres. γράφω, *imperf.* ἔγραφον,
perf. γέγραφα, *plusq.* ἐγεγράφειν,
fut. γράψω,
aor. ἔγραψα, *conj.* γράψω, *opt.* γράψαιμι, γράψαις, γράψαι, &c.
imper. γράφον, άτω, &c. *inf.* γράψαι, *part.* γράψας.

Passivum.

Pres. γράφομαι, *imperf.* ἐγραφόμην,
perf. γέγραμμαι, γέγραψαι, γέγραπται, &c.
plusq. ἐγεγράμμην, ψο, πτο, &c.
fut. 1. and *aor.* 1. (ἐγράφθην,) seldom used,
fut. 2. γραφήσομαι, *aor.* 2. ἐγράφην,
fut. 3. γεγράφομαι.

Medium.

Fut. γράφομαι, *aor.* ἐγραψάμην, (*imper.*) γράψαι.
 Verbal adjectives, γραπτέος, γραπτός.

**Ἀρχω* (to take the lead, rule over). *Med.* (to begin.)

Activum.

Pres. ἄρχω, *imperf.* ἥρχον,
perf. (ἥρχα,) and *plusq.* hardly ever occur.
fut. ἄρξω,
aor. ἥρξα, *conj.* ἄρξω, *opt.* ἄρξαιμι, ἄρξαις, ἄρξαι, &c.
imper. ἄρξον, ἄρξάτω, &c.
infm. ἄρξαι, *part.* ἄρξας.

Passivum.

Pres. ἄρχομαι, *imperf.* ἡρχόμην,
perf. ἡργμαι, *dual,* ἡργμεθον, *pl.* ἡργμεθα,
ἡρξαι, ἡρχθον, ἡρχθε,
ἡρκται, ἡρχθον, 3 *pers.* wanting.
conj. and *opt.* wanting, *imper.* ἡρξο, ἡρχθω, &c.
infm. ἡρχθαι, *part.* ἡργμένος,
plusq. ἡργμην, *dual,* ἡργμεθον, *pl.* ἡργμεθα,
ἡρξο, ἡρχθον, ἡρχθε,
ἡρκτο, ἡρχθην, 3 *pers.* wanting,
fut. ἀρχθήσομαι,
aor. ἡρχθην, *conj.* ἀρχθῶ, *opt.* ἀρχθείην, *imper.* ἀρχθητι,
infm. ἀρχθῆναι, *part.* ἀρχθείς,
fut. 3. wanting (see § 99. *Obs.* 2).

Medium.

Fut. ἄρξομαι,
aor. ἡρξάμην, *conj.* ἄρξωμαι, *opt.* ἄρξάιμην, *imper.* ἄρξαι, ἄσθω, &c.
infm. ἄρξασθαι, *part.* ἄρξάμενος.
Verbal adjectives, (in the tense of the *active* and *middle* voice,) ἀρκτέος, ἀρκτός.

Σκευάζω (to equip).

Activum.

Pres. σκευάζω, *imperf.* ἰσκεύαζον,
perf. ἰσκεύακα, *conj.* ἰσκευάκω, *opt.* ἰσκευάκοιμι, *imper.* not used,

plusq. ἐσκευάκειν, *infin.* ἐσκευακέναι, *part.* ἐσκευακῶς,
fut. σκευάσω,
aor. ἐσκεύασα, *conj.* σκευάσω, *opt.* σκευάσαιμι, *aiz*, σκευάσαι, &c.
imper. σκεύασον,
infin. σκευάσαι, *part.* σκευάσας.

Passivum.

Pres. σκευάζομαι, *imperf.* ἐσκευαζόμην,
perf. ἐσκεύασμαι, *dual*, ἐσκευάσμεθον, *pl.* ἐσκευάσμεθα,
ἐσκεύασαι, ἐσκεύασθον, ἐσκεύασθε,
ἐσκεύασται, ἐσκεύασθον, 3 *pers.* wanting,
conj. and *opt.* wanting, *imper.* ἐσκεύασο, ἐσκευάσθω, &c.
infin. ἐσκευάσθαι, *part.* ἐσκευασμένος,
plusq. ἐσκευάσμην, *ασο*, *αστο*, &c.
fut. σκευασθήσομαι,
aor. ἐσκευάσθην,
fut. 3. (ἐσκευάσομαι,) does not occur.

Medium.

Fut. σκευάσομαι,
aor. ἐσκευασάμην, *conj.* σκευάσωμαι, *opt.* σκευασαίμην,
imper. σκεύασαι, σκευασάσθω, &c.
infin. σκευάσασθαι, *part.* σκευασάμενος.
Verbal adjectives, σκευαστός, σκευαστός.

Κομίζω (*to bring*). *Med.* (*to receive*).

Activum.

Pres. κομίζω, *imperf.* ἐκόμιζον,
perf. κεκόμικα, *plusq.* ἐκεκομίκειν,
fut. κομίσω,
fut. Att. κομιῶ, *dual*, ——— *pl.* κομιοῦμεν,
κομιεῖς, κομιεῖτον, κομιεῖτε,
κομιεῖ, κομιεῖτον, κομιοῦσι(ν),
opt. κομιοῖμι, οῖς, &c. *infin.* κομιεῖν,
part. κομιῶν, οῦσα, οὖν, *gen.* οὔντος,
aor. ἐκόμισα, *conj.* κομίσω, *opt.* κομίσαιμι, κομίσαις, κομίσαι, &c.
imper. κόμισον, *infin.* κομίσαι, *part.* κομίσας.

Passivum.

Pres. κομίζομαι, *imperf.* ἐκομίζομην,
perf. κεκόμισμαι, (compare ἐσκεύασμαι)
conj. and *opt.* wanting, *imper.* κεκόμισο, ἴσθω, &c.
inf. κεκομίσθαι, *part.* κεκομισμένος,
plusq. ἐκεκομίσμην,
fut. κομισθήσομαι,
aor. ἐκομίσθην,
fut. 3. (κεκομίσομαι,) does not occur.

Medium.

Fut. κομίσομαι,
fut. Att. κομιούμαι, *dual*, κομιούμεθον, *pl.* κομιούμεθα,
 κομιεῖ¹, κομιεῖσθον, κομιεῖσθε,
 κομιέται, κομιεῖσθον, κομιούνται,
opt. κομοίμην, κομοῖο, &c.
inf. κομιεῖσθαι, *part.* κομιούμενος,
aor. ἐκομισάμην, *conj.* κομίσωμαι, *opt.* κομισαίμην, *imper.* κόμισαι,
inf. κομίσασθαι, *part.* κομισάμενος.
 Verbal adjectives, κομιστέος, κομιστός.

Φυλάσσω (*to guard*). *Med.* (*to be on one's guard*.)

Act.

| | |
|-------------------------|-----------------------------|
| <i>Pres.</i> φυλάσσω, } | <i>imperf.</i> ἐφύλασσον, } |
| φυλάττω, } | ἐφύλαττον, } |
| <i>perf.</i> πεφύλαχα, | <i>plusq.</i> ἐπεφύλαχεν, |
| <i>fut.</i> φυλάξω, | <i>aor.</i> ἐφύλαξα. |

Pass.

| | |
|--|-------------------------------|
| <i>Pres.</i> φυλάσσομαι, } | <i>imperf.</i> ἐφυλασσόμην, } |
| φυλάττομαι, } | ἐφυλαττόμην, } |
| <i>perf.</i> πεφύλαγμαι, <i>dual</i> , πεφυλάγμεθον, <i>pl.</i> πεφυλάγμεθα, | |
| πεφύλαξαι, πεφύλαχθον, πεφύλαχθε, | |
| πεφύλακται, πεφύλαχθον, 3 <i>pers.</i> wanting, | |
| <i>conj.</i> and <i>opt.</i> wanting; <i>imper.</i> πεφύλαξο, πεφυλάχθω, &c. | |
| <i>inf.</i> πεφυλάχθαι, <i>part.</i> πεφυλαγμένος, | |

¹ See below, the *Note* to *Obs.* III. 3.

plusq. ἐπεφυλάγμην, *dual*, ἐπεφυλάγμεθον, *pl.* ἐπεφυλάγμεθα,
 ἐπεφύλαξο, ἐπεφύλαχθον, ἐπεφύλαχθε,
 ἐπεφύλακτο, ἐπεφυλάχθην, 3 *pers.* wanting.
fut. φυλαχθήσομαι,
aor. ἐφυλάχθην,
fut. 3. πεφυλάξομαι.

Med.

Fut. φυλάζομαι, *aor.* ἐφυλαξάμην.
 Verbal adjectives, φυλακτέος, φυλακτός.

Ὀρύσσω (*to dig*).

Act.

Pres. ὀρύσσω, ὀρύττω, *imperf.* ὠρυσσον, ὠρυττον,
perf. ὀρώρυχα, *conj.* ὀρωρύχω, *opt.* ὀρωρύχοιμι, *imper.* not in use,
inf. ὀρωρυχέναι, *part.* ὀρωρυχώς,
plusq. ὠρωρύχην,
fut. ὀρύξω,
aor. ὠρυξα, *conj.* ὀρύξω, *opt.* ὀρύξαιμι, ὀρύξαις, ὀρύξαι, &c.
imper. ὀρυξον, *inf.* ὀρύξαι, *part.* ὀρύξας.

Passivum.

Pres. ὀρύσσομαι, } *imperf.* ὠρυσσόμην,
 ὀρύττομαι, } ὠρυττόμην,
perf. ὀρώρυρμαι, *conj.* and *opt.* wanting, *imper.* ὀρώρυξο,
 ὀρωρύχθω, &c. *inf.* ὀρωρύχθαι, *part.* ὀρωρυγμένος,
plusq. ὠρωρύγμην,
fut. 1. ὀρυχθήσομαι, *fut.* 2. ὀρυγήσομαι,
aor. 1. ὠρύχθην, *aor.* 2. ὠρύγην,
 ὀρυχθῆναι, &c. ὀρυγῆναι, &c.
fut. 3. wanting. (see § 88. c. *Obs.* 2.)

Med.

Fut. ὀρύξομαι,
aor. ὠρυξάμην, *conj.* ὀρύξωμαι, *opt.* ὀρυξαίμην, *imper.* ὀρυξαι,
inf. ὀρύξασθαι, *part.* ὀρυξάμενος.
 Verbal adjectives, ὀρυκτέος, ὀρυκτός.

EXAMPLES OF THE VERBS IN λ μ ν ρ.

'Αγγέλλω (to announce).

Act.

| | | |
|---|--|---|
| <i>Pres. indic.</i> ἀγγέλλω, | <i>conj.</i> ἀγγέλλω, <i>opt.</i> ἀγγέλλοιμι, <i>imper.</i> ἄγγελλε, <i>inf.</i> ἀγγέλλειν, <i>part.</i> ἀγγέλλων. | |
| <i>imperf.</i> ἥγγελλον. | | |
| <i>perf. indic.</i> ἥγγελκα, | <i>conj.</i> ἥγγέλκω, <i>opt.</i> ἥγγέλκοιμι, <i>imper.</i> not in use, <i>inf.</i> ἥγγελκέναι, <i>part.</i> ἥγγελκώς, | |
| <i>plusq.</i> ἥγγέλκειν, | | |
| <i>fut. 2. indic.</i> ἀγγελῶ, ἀγγελεῖς, ἀγγελεῖ, | <i>dual, —</i> ἀγγελεῖτον, ἀγγελεῖτον, | <i>pl.</i> ἀγγελοῦμεν, ἀγγελεῖτε, ἀγγελοῦσι(ν), |
| <i>opt.</i> <i>sing.</i> ἀγγελοῖμι, ἀγγελοῖς, ἀγγελοῖ, | <i>dual, —</i> ἀγγελοῖτον, ἀγγελοῖτην, | <i>pl.</i> ἀγγελοῖμεν, ἀγγελοῖτε, ἀγγελοῖεν, |
| or, ἀγγελοῖην, οἴης, οἴη,—οἴητον, οἴητην, οἴημεν, οἴητε, οἴησαν, see <i>Obs.</i> II. 3. to τύπτω, | | |
| <i>inf.</i> ἀγγελεῖν. | | |
| <i>part.</i> ἀγγελῶν, ἀγγελοῦσα, ἀγγελοῦν, <i>gen.</i> ἀγγελοῦντος. | | |
| <i>aor. 1. indic.</i> ἥγγειλα, | <i>conj.</i> ἀγγείλω, <i>opt.</i> ἀγγείλαιμι, <i>imper.</i> ἄγγειλον, ἀγγείλαις, ἀγγείλαι, &c. <i>inf.</i> ἀγγείλαι, <i>part.</i> ἀγγείλας. | |
| <i>aor. 2. indic.</i> ἥγγελον ¹ , | <i>conj.</i> ἀγγέλω, <i>opt.</i> ἀγγέλοιμι, <i>imper.</i> ἄγγελε, <i>inf.</i> ἀγγελεῖν, <i>part.</i> ἀγγελών. | |

¹ See about the use of this tense in this verb the *Note* to § 101. *Obs.* 4.

Pass.

(to be announced.)

| | |
|-------------------|---|
| <i>Pres. ind.</i> | <i>conj.</i> ἀγγέλλωμαι, <i>opt.</i> ἀγγελλοίμην, <i>imper.</i> ἀγγέλλου, ἀγγέλλομαι, <i>inf.</i> ἀγγέλλεσθαι, <i>part.</i> ἀγγελλόμενος, |
|-------------------|---|

imperf.

ἡγγελλόμην,

perf. ind.

| | | |
|--|--------------------------|-----------------------|
| ἡγγέλμαι, | <i>dual.</i> ἡγγέλμεθον, | <i>pl.</i> ἡγγέλμεθα, |
| ἡγγέλσαι, | ἡγγέλθον, | ἡγγέλθε, |
| ἡγγελται, | ἡγγέλθον, | 3 pers. wanting, |
| <i>conj. and opt.</i> wanting, | | |
| <i>imper.</i> ἡγγέλσο, ἡγγέλθω, &c. | | |
| <i>inf.</i> ἡγγέλθαι, <i>part.</i> ἡγγελμένος, | | |

Plusq.

| | | |
|-----------|--------------------------|-----------------------|
| ἡγγέλμην, | <i>dual.</i> ἡγγέλμεθον, | <i>pl.</i> ἡγγέλμεθα, |
| ἡγγέλσο, | ἡγγέλθον, | ἡγγέλθε, |
| ἡγγελτο, | ἡγγέλθην, | 3 pers. wanting, |

fut. 1.

ἀγγελθήσομαι, &c.

| | |
|---------------------|--|
| <i>aor. 1. ind.</i> | <i>conj.</i> ἀγγελθῶ, <i>opt.</i> ἀγγελθείην, <i>imper.</i> ἀγγέλθητι, ἡγγέλθην, <i>inf.</i> ἀγγελθῆναι, <i>part.</i> ἀγγελθείς, |
|---------------------|--|

fut. 2.

ἀγγελήσομαι, &c.

| | |
|---------------------|--|
| <i>aor. 2. ind.</i> | <i>conj.</i> ἀγγελῶ, <i>opt.</i> ἀγγελείην, <i>imper.</i> ἀγγέλητι, ἡγγέλην, <i>inf.</i> ἀγγελῆναι, <i>part.</i> ἀγγελεῖς, |
|---------------------|--|

fut. 3. wanting.

(see § 99. Obs. 2.)

Med.

(to announce one's self.)

Fut. indic.

| | | |
|---------------|----------------------------|-------------------------|
| ἀγγελοῦμαι, | <i>dual.</i> ἀγγελούμεθον, | <i>pl.</i> ἀγγελούμεθα, |
| ἀγγελῶ or εἶ, | ἀγγελεῖσθον, | ἀγγελεῖσθε, |
| ἀγγελεῖται, | ἀγγελεῖσθον, | ἀγγελοῦνται, |

N 2

| | | |
|--|-----------------------------|-------------------------|
| <i>Opt.</i> | | |
| <i>Sing.</i> ἀγγελοῖμην, | <i>dual</i> , ἀγγελοίμεθον, | <i>pl.</i> ἀγγελοίμεθα, |
| ἀγγελοῖο, | ἀγγελοῖσθον, | ἀγγελοῖσθε, |
| ἀγγελοῖτο, | ἀγγελοῖσθην, | ἀγγελοῖντο, |
| <i>inf.</i> ἀγγελεῖσθαι, <i>part.</i> ἀγγελοῦμενος, η, ον, | | |

| | |
|---------------------|--|
| <i>aor. 1. ind.</i> | <i>conj.</i> ἀγγείλωμαι, <i>opt.</i> ἀγγεilaίμην, ἀγγείλαιο, &c. |
| ἡγγειλάμην, | <i>imper.</i> ἀγγείλαι, ἄτω, &c. |
| | <i>inf.</i> ἀγγείλασθαι, <i>part.</i> ἀγγειλάμενος, |

| | |
|---------------------|--|
| <i>aor. 2. ind.</i> | <i>conj.</i> ἀγγέλωμαι, <i>opt.</i> ἀγγελοίμην, ἐλοιο, &c. |
| ἡγγελόμην, | <i>imper.</i> ἀγγελοῦ, |
| | <i>inf.</i> ἀγγελέσθαι, <i>part.</i> ἀγγελόμενος. |

Verbal Adjectives, ἀγγελτός, ἀγγελτός.

See in the *Appendix* an alphabetical list of *Barytone Verbs*, partly for practice, and partly stating the particular use of each.

OBSERVATIONS TO ALL THE PARADIGMS.

I. Accent.

1. The basis of the theory of accents in verbs is, that the accent stands as far back as possible ; consequently in dissyllables always on the first syllable,

τύπτω, τύπτε, λείπω, λείπε,

and in trisyllables and polysyllables, whenever the nature of the final syllable allows it, on the antepenultima,

τύπτομεν, τύπτουσι, τετύφᾱσι, τύπτομαι

ἔτυπτε, ἔτυψα, ἐπαίδευνον, ἐφύλαξα,

and the *imper.*

φύλαττε, φύλαξον, φύλαξαι,

(but παιδεύω, φυλάττειν, &c. because of the long final syllable.) Hence dissyllable compounds throw the accent on the preposition whenever the end-syllable allows it, for instance—

φέρε, λείπε,—πρόσφερε, ἀπόλειπε.

2. When an accented *augment* is dropped, the accent in simple verbs always falls on the next syllable, *ex. gr.* ἔβαλε, ἔφηνγε,—βάλε, φέυγε : but in compounds, on the prep., *ex. gr.* ἐνέβαλε, προσέβη,—ἐμβάλε, πρόσβη. And in the former instance, monosyllables, the vowel of which is long, always take the circumflex, *ex. gr.* ἔβη—βῆ.

3. There are seeming exceptions to this fundamental rule in instances grounded on a contraction ; hence independently of the *verba contracta* in the following tenses of the usual conjugation :

1.) The *fut. 2.* and *fut. Att.* of all kinds, (§ 95, 7-11.)

2.) The *conj.* of the *aor. pass.* τυφθῶ, τυπῶ¹, &c.

¹ These *conjunctives*, as well as those of the conjugation in *μι*, are actual contractions, since the *η* of the *indic.* first became *έω*, *έγς*, &c. and this again *ῶ*, *ῡς*. See below, *Obs.* V. 14, compared with § 107. *Obs.* III. 2.

- 3.) The temporal *augment* in trisyllabic compounds, (*ex. gr.* ἀνάπτω, ἀνῆπτον,) see § 84. *Obs.* 4.

But the following are real exceptions :—

- 1.) The *aor.* 2. (to distinguish it more clearly from the *pres.* tense, see § 96. the *Note* to *Obs.* 3.) throws the accent in the following instances on the termination :—

a. In the *inf.* and *part. act.* and *inf.* *med.* always

τυπεῖν², τυπῶν, τυπέσθαι.

b. In the *sing.* of the *imper. aor.* 2. *med.* usually, *ex. gr.*

γενοῦ, λαθοῦ, but in the *pl.* γένεσθε, λάθεσθε.

c. In the *sing.* of the *imper. aor.* 2. *act.* merely in the following verbs :
εἰπέ, ἐλθέ, εὐρέ, and according to the correct Attic pronunciation also
λαβεῖ, ἰδέ.

The compound *imper.* follow again the general rule, ἐπιλάβου, ἄπελθε, εἰσιδε.

- 2.) The *inf.* and *part.* of the *perf. pass.* are distinct from the rest of the *pass.* conjugation even by their accent, which they always have on the penultima,

τετύφθαι, πεποιήσθαι,

τετυμμένος, πεποιημένος.

- 3.) All *inf.* in ναι (except the dialectic form μιναι, *Obs.* V. 9.) have the accent on the penultima, τετυφέναι, τυφθῆναι, τυπῆναι. See also the *inf.* of the conjugation in μι.

- 4.) The *inf.* *aor.* 1. *act.* in αι and the 3 *pers.* of the *opt. act.* in οι and αι always keep the accent on the penultima, even when they are polysyllables, *ex. gr.*

inf. φυλάξαι, παιδεῦσαι,

3 *pers. opt.* φυλάττοι, φυλάξαι, παιδεύσαι³.

- 5.) All *participles* in ως and εις have the acute accent on the last syllable, τετυφώς, τυφθείς, τυπείς, and in the conjugation in μι those in εις, ας, ους, υς.

- 6.) Wherever the *mas.* of a *part.* has the accent, the other genders have it also, without any regard but to the nature of the syllables, φυλάττων, φυλάττουσα, φυλάττον, τιμήσων, τιμήσουσα, τιμήσον, τετυφώς, τετυφύα, τετυφός.

- 7.) In compounds the accent never can go further back than the *augment*. The few instances in which there is only a short syllable after the *augment*, keep the accent on the *augment*, when compounded, ἀνέσχον, ἀνέσταν. But if the *augment* be dropped, the rule is as stated in *Obs.* 1 (πρόσβη).

II.—Some particular Ionisms and Atticisms.

1. The Ionians make of the *imperf.* and of the two *aor.*

iteratives in -σκον, *pass.* form -σκομένη,

² The *inf.* *aor.* 2. *act.* might be classed among the seeming exceptions (2.) because the Ionians form it like the *fut.* 2. in εἶν, *ex. gr.* λαβέειν for λαβεῖν. But the case unquestionably is here the reverse. The accent was thrown on εἶν from the same motive as on ὦν and ἐσθαι, and the Ionians, who were fond of vowels, let this accentuation dwindle into a lengthened termination.

³ It is by this and the *third pers.* (§ 12. *Obs.* 3.) of the *opt.* never taking the circumflex on the penultima, that the three similar forms of the *aor.* 1. are distinguished, *ex. gr.*—

| | | |
|-------------------------|--------------------|--------------------|
| <i>inf.</i> <i>act.</i> | 3 <i>opt. act.</i> | <i>imper. med.</i> |
| παιδεῦσαι, | παιδεύσαι, | παιδευσαι. |

But as the number of syllables, or the nature of the penultima, seldom allows this accentuation, we generally can distinguish only two of these forms; and in such verbs as τυπτω we cannot even distinguish any of the three. See, for instance, below in σείω, κομιζω, γράφω.

for the purpose of denoting the repetition of an action. They are used only in the *indic.*, and commonly do not take the *augment*. In the verb *τύπτω* they would look thus,

τύπτεσκον, τυπτεσκόμην, from *ἔτυπτον, ὄμην*,
 τύψασκον, τυψασκόμην, from *ἔτυψα, ὄμην*,
 τύπεισκον, τυπεσκόμην, from *ἔτυπον, ὄμην*.

See also the *Obs.* to the contracted verbs, and to those in *μι*. There are some remarkable Epic forms of this kind, which combine the vowel *α* of the *aor. 1.* with the characteristic of the *pres.* and *imperf.*, *ρίπτασκον, κρύπτασκε, ροίζασκεν, ἀνασσίασκε* (*Hymn. Apoll.* 403). See Buttm. *Complete Gr. Gr.* § 94, 4.

2. The *plusq.* (1. and 2.) *act.* in *ειν* with the Ionians made the *first pers. ea* and the *third ee* or *εν* (*ἱετούεα, ἱετούφει* or *-εν*). Hence the Attic contracted form of the *first pers.* in *η* (from *εα*), *ex. gr.*

ἱεπώνθη for ἱεπόνθην,

which form appears to have been the usual one among the old Attics. But the *second person ης*, (from *εας*), and the *third εν*, (from *εν*), before a vowel, for instance *πεισθῆεν* for *ἱεπεισθῆναι*, *Aristoph. Nub.* 1347. *ἑσθήειν*, *Il. ψ.* 691. (compare below the *third p. imperf.* *ῆσκειν*, § 105. *Obs.* 3.) were perhaps less common with the Attics: whatever has been stated about these forms, and about a *third person η* (for *ει*),—beside the *plusq.* *ῆδεν*, (see below *οἶδα*, § 109. III.) rests solely on a few isolated passages, and vague remarks of the ancient grammarians. See Buttm. *Complete Gr. Gr.* § 17. *Obs.* 14.

3. There was instead of the *opt. act.* in *οιμι* a collateral form in *οῖην, οῖης, οῖη, pl. οῖημεν, οῖητε, οῖησαν*, called the Attic form; but it chiefly occurs only in contracted verbs, (§ 105.) and consequently also in the *fut. circumflex*, *ex. gr.* *ἑροῖη* for *ἑροῖ*, of the *fut. ἑρῶ*, *Cyrop.* 3, 1, 11. *φανοῖην*, *Soph. Aj.* 313. In barytone verbs it occurs merely in the *perf.*; *ex. gr.* *πεφευγοῖην, ἐηλυθοῖην*⁴.

4. Instead of the *opt. aor. 1. act.* in *αιμι*, the Æolians had a form in *ια*, (*τύψια, ειας, εεν*, &c.) of which we have given in the *paradigm* three terminations,

sing. second pers. τύψιας, *third* τύψει(ν), for *-αις, -αι*,
pl. third pers. τύψιαν, for *-αιεν*,

which are far more usual than the regular ones.

5. The form of the *third pers. pl.* of the *imper.* in *-ντων, pass. -σθων*, is called the Attic, because most usual with the Attics, though it occurs in other dialects. In the *act. form* it always is like the *gen. pl.* of the *part.* of the same tense, excepting the *perf.* (*πεποιθῆτων* or *πεποιθόντων*,—*part. πεποιθόντων*).

III.—Second Pers. Sing. Pass.

1. The primitive termination of the *second pers.* of the *pass. form* *σαι* and *σο* (see § 87. the *Table*), has maintained itself in the usual conjugation only in the *perf.* and *plusq.*, and in the verbs in *μι* (§ 106. *Obs.* 2). It is merely in the less polished dialects that we find the *second persons* *τύπτεσαι, ἐτύπτεσο, imper. τύπτεσο, aor. 1. med. ἐτόψασο,—conj. τύπτησαι, &c.*⁵

2. The Ionians rejected the *σ* of this old form, and thus made it *εαι, ηαι, εο, αο*, which the common language again contracted into *η, ου, ω*, for instance,

⁴ Except these instances, it is only the anomalous *aor. ἔσχον* from *ἔχω*, which always has *σχοῖην* in the *opt.*

⁵ The *second pers. pres. pass.* of the contracted verbs appears to have been of frequent occurrence in the popular language; we find, for instance, in the *New Testament*, *καυχᾶσαι* for *καυχάσαι*, commonly *καυχᾷ*, the contraction of *καυχάην* (see below *τιμᾶω*).

| | <i>Ion.,</i> | <i>common,</i> | <i>Ion.,</i> | <i>common,</i> |
|-----------------|-----------------------------------|----------------|--------------------|----------------|
| 2 pres. ind. | τύπτεαι, | τύπτῃ, | imper. τύπτειο, | τύπτου, |
| — conj. | τύπτηαι, | τύπτῃ, | 2 imperf. ἐτύπτεο, | ἐτύπτου, |
| 2. aor. 1. med. | <i>Ion. ἐτύψαι, common ἐτύψω.</i> | | | |

Thus the *opt.* οἶσο was made οἶο, which continued to be the *common* form, not being susceptible of contraction.—But the σ is never dropped in the *perf.* and *plusq.* excepting ἔσσω. See the *Anom.* σεύω.

3. The Attics had also this peculiarity, that they contracted the *η* which came from *σαι* into *ει*. This form, which has on that account been added every where in the *paradigm*, was unquestionably the usual one in genuine Attic writers, excepting the tragic poets, as well as in the popular language, and in the verbs βούλομαι, οἶομαι, and *ful.* ὀψομαι, (see the *Anom.* ὀράω,) the *second pers.*

βούλει, οἶει, ὀψει,

thus remained alone in common use, so that βούλῃ and οἶῃ can only be *conjunctives*.

4. The Doric and Ionic dialects have *εν* instead of *εο* or *ου*, (ἐτύπτεν, imper. τύπτειν,) see § 28. Obs. 5.—and the Epic poets may lengthen the *ε* of the *imper.* and make it *ει*, but it occurs seldom, *ex. gr.* ἔρειο for ἔρεο, from ἔρομαι (*Il.* λ. 611).

IV.—Ionic form of the third pers. pl. *pass. in αται, ατο.*

1. In the *third pers. pl.* of both the *indic.* and *opt. pass.*, but never in the *conj.*, the Ionians changed the *ν* into *α*, and consequently had, for instance,

opt. τυπτοῖατο for τύπτοιντο,
perf. πεπαιδεύαται for πεπαιδευνται,
— κεκλιαται for κέκλινται,

which form was sometimes imitated by the Attic poets, for the sake of the metre. See also below the verbs in *ίω* and *άω*.

2. The Ionians sometimes do the same with the termination *οντο*, changing the *ο* into *ε*, *ex. gr.*

ἰβουλέατο for ἰβούλοντο.

But *ονται*, (τύπτονται, τύφονται, &c.) and the termination of the *conj.* *ωνται*, always remain unchanged.

3. The *third pers. pl. perf.* and *plusq. pass.* may by means of this Ionism be thus formed, (and even Attic prose-writers, as Thuc. and Plato, do it sometimes,) when the characteristic of the verb is a consonant, (see § 98, 2. with Obs. 2.) for instance,

τετύφαται, for —φνται,
ἑτετάχατο, —χντο,
ἑστάλαται, —λνται,

from *τύπτω*, *τάττω*, *στέλλω*, and the like.—In *ἀπικάται*, (Ion. for ἀφίκαται, see the *Anom.* ἰκνέομαι,) the characteristic of the verb is retained unchanged instead of *χ*.

4. The lingual letters appear again in lieu of the *σ*, which is dropped before *νται*, *ντο*, for instance of *πέιθω*, *πέπεισμαι*,

3 pers. pl. πεπείθαται for πέπεινται,

and of *εἰρίδω*, *εἰρήρισμαι*,

ἐρηρέδαται, (Hom.) for ἐρήρηνται,

(where the diphthong is made short on account of the Attic *redupl.* § 85, 2.) and with the *δ*, which is concealed in the *ζ*, being restored (§ 92, 8).

ἰσκεινάδαται, κεχωρίδαται, from σκευάζω, χωρίζω.

5. We find in editions of Homer verbs formed in this manner, which have neither *δ* nor *ζ* in the *pres.* Ἐρράδαται (from *ραίνω*, ἔρασμαι, § 101. Obs. 8. b.) may, how-

ever, be derived from a collateral form ΠΑΖΩ, from which ῥάσσατε occurs in Homer. The others cannot be safely relied on in grammar⁶.

V.—Miscellaneous Remarks.

1. Some unpolished dialects, and especially the Alexandrian, (§ 1. *Obs.* 10.) gave to the *third pers. pl.*, in the *historical* tenses, and the *opt.*, the termination *σαν*: hence we frequently meet, particularly in the Greek translation of the *Old Testament*, with forms like ἐφαίνουσιν, ἐφύγουσιν, λείποισιν, (for ἐφαίνον, ἐφυγον, λείποιεν,) &c.

2. The Dorians and the poets, on the contrary, have in some cases a bare *ν*, with a short vowel instead of *σαν*, the termination of the *third pers. pl.* This occurs especially in the *aor.*

third pers. pl. ἐτυφθεν, ἐτυπεν, for -ησαν,

(but never ην, for with respect to Homer's μιάνηθην see μαινώ in the list of *Anom. Verbs.*) The other instances belong to the conjugation in *μι*.

3. The same unpolished dialects (1.) by a still stronger anomaly gave to the *third pers. pl.* of the *perf.* ᾱσι the (*historical*) termination *αν*: hence in the *New Testament* ἐγνώκαν and εἰρηκαν, in the *Batrachom.* 178. ἔοργαν. See about the interchange with the *third pers.* of the *dual* in a narrative, *ex. gr.* *Il.* κ. 364. διώκετον, instead of -ην, § 87. *Obs.* 2.

4. The *third pl.* of the *principal* tenses has commonly ντι instead of σιν or σι in the Doric dialect, as we remarked § 87. *Obs.* 3. explaining by it the long vowel before the σ in the usual form: thus,

τύπτοντι, τετύφαντι, for τύπτουσι, τετύφασιν,

conj. τύπτωντι, for τύπτωσιν,

fut. 2. μινέοντι, μινεύντι, for (μινέουσι) μενούσιν.

This form does not take the ν ἐφελκυστικόν.—Another Dorism is τύπτοισι for τύπτουσι.

5. Even in the terminations ουσα and ᾱς, ᾱσα, of the *participle*, the long vowel comes from the omission of ν or ντ, which appears from the *gen. masc.* The Dorians always have οι and αι in its stead:

τύπτοισα, for τύπτουσα,

aor. 2. λαβοῖσα, for λαβοῦσα,

τύψαις, τύψαισα, for τύψας, ᾱσα.

6. The Epic poets allow themselves to make the accented ο long in the oblique cases of the *part. perf.*: for instance, τετριγῶτας for -ότας. See about the Doric *part. perf.* in ων, ουσα, § 111.

7. The Dorians also introduced their ᾱ into the terminations ἐτυπτόμαν, ἐτετύμμαν, τυπτοίμαν, &c. for -μην, and (though less frequently, and only in the later Dorisms,) into the termination of the *aor. pass.*, *ex. gr.* ἐτύπαν (Theocr. 4, 53).

8. The *first pers. pl. act.* in μιν is in the Doric dialect μες, (τύπτομες, ἐτύψαμες,) and the *first pers. dual* and *pl. pass.* μεθα, μεθον, is with the Dorians and poets μεσθα, μεσθον, with an σ inserted:

τυπτόμεσθα, τυπτόμεσθον.

9. The *infjn.* in ειν and ναι had, in the old language and the dialects, the form of μιναι and μεν, thus,

τυπτιμέναι, τυπτιμέν, for τύπτειν,

τετυφμέναι, τετυφμέν, for τετυφέναι,

τυπήμεναι, τυπήμεν, for τυπήναι,

⁶ *Il.* p. 637. ἀκηχέδαται from ἀκήχεμαι, (see *Anom.* ἀκαχίζω,) and *Od.* η. 86. ἐληλάδατο from ἐλάω, ἐλήλαμαι, both with doubtful various readings. See Buttm. *Complete Gr. Gr.* § 98. *Obs.* 13.

⁷ Not λαβεῦσα, because there is here no contraction. See § 13. *Obs.* 13. *Note.*

and sometimes they were syncopated, *ἔδμεναι*.—(See also below the *Contracted Verbs* and the *Verbs* in *μι*.)

10. But the Dorians in particular make the *infm.*, instead of *ειν*—*εν* or *ην*, without either removing the acute accent backwards, or changing it; for instance, *μερίσδεν*, *εὔδεν*, *αἰδέν*, for *μερίζειν*, *εὔδειν*, *αἰδεῖν*, *aor. 2.* *ἀγαγὲν* for *ἀγαγεῖν*—*χαίρην* for *χαίρειν* (not *χαίρην*).

11. We also sometimes find in Doric writers the *second pers. pres. act.* *εἰς* instead of *εις*, likewise without any change in the accent; *ex. gr.* *ἀμέλγες* for *ἀμέλγεις*, Theocr.

12. The old language had in the *second pers. act.* instead of *ς*,

the final syllable *σθα*,

which in Homer and other poets is frequently annexed to the *conjunctive*, and less frequently to the *opt.*; *ex. gr.* *ἔθελσθα* for *ἔθελς*, *κλαίσσθα* for *κλαίς*, but which has maintained itself in the common language only in a few anomalous verbs (see below, § 108, 109. *εἶμι*, *εἴμι*, *φημι*, and *οἶδα*).

13. The three terminations which are considered as peculiarities of the conjugation in *μι*: 1 *sing. μι*, 3 *sing. σι*, *imper. θι*, probably belonged to the verb itself in the most ancient language. Hence the *imper. θι*, not only in the *aor. pass.* but also in the syncopated *perf.* (§ 110.) The *first pers. μι* has maintained itself in the usual conjugation only in the *opt.*, but the oldest Epic poets had it also in the *conjunctive*, *ex. gr.*

ἴκωμι, *ἀγάγωμι*, for *ἴκω*, *ἀγάγω*.

Lastly, the *third pers. sing.* *σι* or *σιν* is also very usual in Epic poetry in the *conj.*, *ex. gr.*

τύπτῃσιν, *ἔχῃσι*, for *τύπτῃ*, *ἔχῃ*.

(See about the *indic. ησι* instead of the usual form, § 106. *Obs.* 10.)

14. The circumflexed forms are either resolved or lengthened by the Ionians, viz. the *infm. aor. 2. act.* *εἶν* is *εῖν*, as *φυγέειν* for *φυγεῖν* from *ἔφυγον*, (see the *Note* to *Obs.* 1, 4.) and the *conj.* of the two *aor. pass.* *ῶ* is *ῑω*, Epic *εῖω*, (see the *Note* to *Obs.* 1, 3.) thus:

conj. aor. 1. pass. *εὔρεθῑω*, for *εὔρεθῶ*, (from *εὔρεθην*.)

conj. aor. 2. pass. *τυπέω*, Epic *τυπέω*, for *τυπῶ*.

In the persons of this *conj.*, which end in *ν*, the Epics sometimes lengthen the preceding *ε* in this manner, and sometimes double it, (*ηη*), for instance, (*ἰδάμην*, *δαμῶ*, *δαμείω*), *δαμείης*, *δαμείη*, *Il. γ. 436. χ. 246.* (*ἰσάπην*, *σαπῶ*, *σαπείω*), *σαπήη*, *τ. 27.* Compare below the dialect forms of the verbs in *μι*, which must be here considered as a basis⁸.

15. The *conj.* in Epic poetry sometimes loses its long vowel, and takes *ο* and *ε* for *ω* and *η*, *ex. gr.* *ἴομεν*, *let us go*, (see below *εἴμι*, *conj. ἴω*), *ἐγείρομεν* for *-ωμεν*, (*Il. β. 440.*) *ἐρύσσομεν* for *conj. aor. 1.* *ἐρύσωμεν*, (*a. 141.*) *ἰμείρεται* for *-ηται*, (*Od. a. 41.*) *ναυτίλλεται* (*δ. 672*). See also *εἶδομεν* under *οἶδα* (§ 109. III. 6). It occurs most frequently in the *conj. aor. pass.*, for instance, *δαμείομεν*, *δαμείετῃ*⁹.

⁸ There is a third reading in the quoted passages, (*Il. γ. 436. χ. 246.*) and others, where it clearly is the *conj.*, viz. *δαμείης*, *δαμείη*, without the *iota subscriptum*. See about it the *Note* to § 107. *Obs.* IV. 9.

⁹ This has been attempted to be considered a mere deviation from syntax, as if it were the *indic.* instead of the *conj.* But as this interchange occurs only where the metre does not allow the *conj.*, it is obvious that, whilst the language was not settled, pronunciation came to the assistance of the metre. And this view of the matter is placed beyond all contradiction by instances where there is no *indic.* similar to the abbreviated *conj.* This is the case with *εἶδομεν*, *θείομεν*, (for *θέωμεν*.) *ἴομεν*, and all conjunctives of the *aor. pass.* We cannot presuppose in Homer an *indic. εἶδω*, *I know*, *θείω*, *I put*, *ἴω*, *I go*, for else these forms would as readily occur as real *indic.*, and be met with also in the other persons, (*εἶδω*, *εἶδουσι*, &c., with the signification *to know*.) which, however, is not the fact.

§ 104.

1. The rules which we have just given show merely the manner in which the different tenses are formed. But no language affords fixed rules to know which formation each particular verb follows, when there is a diversity of formations possible. A great part of this is matter of memory, and just as we are obliged in Latin to remember the *perf.* and *supinum* of every verb, especially of the third conjugation, we must in Greek remember in each verb every one of the tenses, of which we have been hitherto treating in particular *Sections*.

2. It is of the most material importance to know whether the *aor. 2. act.*, the *perf. 2.*, and the *aor. 2. pass.* of a given verb are in use. These tenses are certainly related to each other in form; but it does not follow (as has frequently been observed) that a verb which has one of these tenses has also the others. On the contrary, we have seen that the *aor. 2. act.* and *pass.* seldom occur together in one verb. The *Lexicon*, or the lists in the *Appendix*, must be diligently consulted. Actual instances must have been met with of each of these tenses, which is a very uncommon occurrence, or it may safely be assumed that the verb barely has the other tenses, viz. the *aor. 1. act.*, *perf. 1.*, and *aor. 1. pass.*¹

3. It may be considered as an invariable rule that all trisyllabic and polysyllabic derivative verbs which end in

άζω, ἰζω, αἰνώ, ὑνώ, εὖω, ὄω, αῶ, ἔω,

as

| | | | | | |
|---------|------|--------|--------|------|---------|
| σκευάζω | from | σκευή, | νομίζω | from | νόμος, |
| σημαίνω | from | σημα, | εὐθύνω | from | εὐθύς, |
| παιδέω | from | παῖς, | δουλόω | from | δούλος, |
| τιμάω | from | τιμή, | φιλέω | from | φίλος, |

have only

the *aor. 1. act.*, *perf. 1.* (in κα,) and *aor. 1. pass.*

Obs. 1. Some of these terminations, however, are not derivative in some verbs, that is to say, not derived from a *noun subst.* or *adj.*, but mere lengthened forms of a simple radical *pres.* tense, and thereby rendered anomalous. (See § 92.) These

¹ Exactly as in English the greatest number of verbs by far have *ed*, in the *imperf.* and *part. past.* (*I love, loved, have loved*), and the smallest number have the monosyllabic *imperf.* and a *part. pass.* differing from it (*I see, saw, have seen*). And in German most verbs have the *imperf. to* and the *part. pass. t*, ('*ich sage, ich sagte, ich habe gesagt*,') and comparatively few a monosyllabic *imperf.* and the *part. n*, ('*ich trage, ich trug, ich habe getragen*'); the first form alone is used in German for derivative verbs, which in Greek have also merely the *aor. 1.* &c.

verbs may make a *second aor.* from this simple form, *ex. gr.* ἀλισταίνω from ΑΛΙΤΩ ἡλίτον, δαμάω from ΔΕΜΩ ἐδάμην: they are all stated in the list of *Anomalous Verbs*.

Obs. 2. Hither belong also those derivative verbs which, according to § 119, 4. end in σσω, πτω, λλω, &c., and are derived from nominatives. The verb ἀλλάσσω is the only one of these verbs which has an *aor. 2. pass.* (ἡλλάδην).

§ 105.—Conjugation of Verbs contracted.

1. The Greek verbs in *έω*, *άω*, and *όω*, conform in the main to the rules stated and examples given, and in the *Section* on the formation of the tenses we have attended to their peculiarities. But in the *pres. tense* and *imperf., act. and pass.*, when the vowels *α*, *ε*, and *ο* happen to stand immediately before the vowels of the termination, (and partly remain unchanged in the Ionic dialect, see below *Obs. 1.*) they undergo in both the Attic and the common language a *contraction*.

2. This *contraction* follows the general rules of § 28, excepting some terminations in the verbs in *όω*. Instead of contracting *οει* into *ου*, and *οη* into *ω*, according to the general rule, the *ι* of the *second* and *third person* predominates, and the final syllables *οεις* and *οης* are contracted into *οις*, and *οει* and *οη* into *οι*. Thus—

| | | |
|--------------------------|-----------|-------------------|
| Second pers. indic. act. | μισθόεις, | } contr. μισθοῖς, |
| „ conj. | μισθόης, | |
| Third pers. indic. act. | μισθόει, | } contr. μισθοῖ, |
| „ conj. | μισθόη, | |

and in the same way

Second pers. indic. and

conj. pass. μισθόη, contr. μισθοῖ,

and as *οοι* is likewise contracted into *οι*, three *moods*, viz. the *indic.*, *conj.*, and *opt.* of the *act. voice* become perfectly like in these two *persons*. The *inf.* *όειν* is correctly contracted: μισθόειν, contr. μισθοῦν.

3. The whole *indic.* and *conj. act. and pass.* of the verbs in *άω* are also perfectly similar, being contracted according to the general rule, viz. *αε* and *αη* into *α*, *αι* and *αη* into *α*, and *αο* as well as *αου* and *αω* into *ω*.

*Activum.**Præsens.*

| <i>Indic.</i> | <i>(to do, make,)</i> | | | <i>(to honour,)</i> | | | <i>(to let out for hire,)</i> | | | | |
|-----------------|---|---|---|---|---|---|---|---|--|---|---|
| | <i>Sing.</i> | <i>Dual,</i> | <i>Plur.</i> | ποιέω, ποιέεις, ποιέει, — ποιέετον, ποιέετον, ποιέομεν, ποιέετε, ποιέουσι(ν), | ποιῶ, ποιεῖς, ποιεῖ, — ποιεῖτον, ποιεῖτον, ποιεῖμεν, ποιεῖτε, ποιεῖσι(ν), | τιμάω, τιμάεις, τιμάει, — τιμάετον, τιμάετον, τιμάομεν, τιμάετε, τιμάουσι(ν), | τιμῶ, τιμάεις, τιμάει, — τιμάετον, τιμάετον, τιμῶμεν, τιμάτε, τιμῶσι(ν), | μισθῶ, μισθοίς, μισθοί, — μισθόετον, μισθόετον, μισθοῖμεν, μισθόετε, μισθοῖσι(ν), | μισθῶ, μισθοίς, μισθοί, — μισθόετον, μισθόετον, μισθοῖμεν, μισθόετε, μισθόουσι(ν), | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | |
| <i>Infinit.</i> | ποιεῖν, ποιεῖν, ποιεῖν, — ποιεῖτον, ποιεῖτον, ποιεῖμεν, ποιεῖτε, ποιεῖσι(ν), | ποιεῖν, ποιεῖν, ποιεῖν, — ποιεῖτον, ποιεῖτον, ποιεῖμεν, ποιεῖτε, ποιεῖσι(ν), | ποιεῖν, ποιεῖν, ποιεῖν, — ποιεῖτον, ποιεῖτον, ποιεῖμεν, ποιεῖτε, ποιεῖσι(ν), | τιμάειν, τιμάειν, τιμάειν, — τιμάετον, τιμάετον, τιμάομεν, τιμάτε, τιμάουσι(ν), | τιμῶν, τιμῶν, τιμῶν, — τιμῶν, τιμῶν, τιμῶν, — τιμῶν, τιμῶν, τιμῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, |
| <i>Part.</i> | ποιέων, ποιέων, ποιέων, — ποιέων, ποιέων, ποιέων, — ποιέων, ποιέων, ποιέων, | ποιέων, ποιέων, ποιέων, — ποιέων, ποιέων, ποιέων, — ποιέων, ποιέων, ποιέων, | ποιέων, ποιέων, ποιέων, — ποιέων, ποιέων, ποιέων, — ποιέων, ποιέων, ποιέων, | τιμάων, τιμάων, τιμάων, — τιμάων, τιμάων, τιμάων, — τιμάων, τιμάων, τιμάων, | τιμῶν, τιμῶν, τιμῶν, — τιμῶν, τιμῶν, τιμῶν, — τιμῶν, τιμῶν, τιμῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, | μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, — μισθῶν, μισθῶν, μισθῶν, |

¹ See p. 187.

| | | | | | |
|--------------|--------------|--|--|--|---|
| <i>Conj.</i> | <i>Sing.</i> | ποιῶ, ποιῆς, ποιῇ, — | τιμάω, τιμάης, τιμάῃ, — | τιμῶ, ² τιμᾶς, τιμᾷ, — | μισθῶ, μισθοῖς, ³ μισθοῖ, — |
| | <i>Dual,</i> | ποιήτον, ποιήτον, ποιῶμεν, ποιήτε, ποιῶσι(ν), | τιμάητον, τιμάητον, τιμάωμεν, τιμάητε, τιμάωσι(ν), | τιμᾶτον, τιμᾶτον, τιμῶμεν, τιμᾶτε, τιμῶσι(ν), | μισθῶτον, μισθῶτον, μισθῶμεν, μισθῶτε, μισθῶσι(ν), |
| | <i>Plur.</i> | ποιέωμι, ποιέοις, ποιέοι, — | τιμάοιμι, τιμάοις, τιμάοι, — | τιμάοιμι, τιμάοις, τιμάοι, — | μισθοῖμι, μισθοῖς, μισθοῖ, — |
| <i>Opt.</i> | <i>Sing.</i> | ποιήσοιμι, ποιήσοις, ποιήσοι, — | τιμάσοιμι, τιμάσοις, τιμάσοι, — | τιμάσοιμι, τιμάσοις, τιμάσοι, — | μισθοῖμι, μισθοῖς, μισθοῖ, — |
| | <i>Dual,</i> | ποιήσοιτον, ποιήσοιτον, ποιήσοιμεν, ποιήσοιτε, ποιήσοιεν, or <i>Attic</i> , | τιμάσοιτον, τιμάσοιτον, τιμάσοιμεν, τιμάσοιτε, τιμάσοιεν, or <i>Attic</i> , | τιμάσοιτον, τιμάσοιτον, τιμάσοιμεν, τιμάσοιτε, τιμάσοιεν, or <i>Attic</i> , | μισθοῖτον, μισθοῖτον, μισθοῖμεν, μισθοῖτε, μισθοῖεν, or <i>Attic</i> , |
| | <i>Plur.</i> | ποιήσῃν, οἴης, οἴη, οἴητον, οἴητην, οἴημεν, οἴητε, (οἴησαν). | τιμῇν, οἴης, οἴη, οἴητον, οἴητην, οἴημεν, οἴητε, (οἴησαν). | τιμῇν, οἴης, οἴη, οἴητον, οἴητην, οἴημεν, οἴητε, (οἴησαν). | μισθοῖν, οἴης, οἴη, οἴητον, οἴητην, οἴημεν, οἴητε, (οἴησαν). |

See below, Obs. 4. about this Attic form.

³ See p. 187. 2.

² See p. 187. 3.

*Passivum.**Præsens.**Indic.**Sing.*

ποιῶμαι,
ποιῶν or εἶ,
ποιεῖται,
ποιεῖσθαι,
ποιεῖσθαι,
ποιεῖσθαι,
ποιεῖσθαι,
ποιεῖσθαι,
ποιεῖσθαι,
ποιεῖσθαι,
ποιεῖσθαι,

*Dual,**Plur.*

τιμάωμαι,
τιμάῃ,
τιμάται,
τιμάμεσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,

μισθόωμαι,
μισθῶ,
μισθόεται,
μισθοῦμεσθαι,
μισθόσθαι,
μισθόσθαι,
μισθόσθαι,
μισθοῦμεθα,
μισθοῦσθε,
μισθόνται,
μισθόνται,

*Infinitive.**Part.**Conj.**Sing.*

ποιῶμαι,
ποιῶ,
ποιῶται,
ποιῶμεσθαι,
ποιῶσθαι,
ποιῶσθαι,
ποιῶσθαι,
ποιῶσθαι,
ποιῶσθαι,
ποιῶσθαι,
ποιῶσθαι,

*Dual,**Plur.*

τιμάωμαι,
τιμάῃ,
τιμάται,
τιμάμεσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,
τιμάσθαι,

μισθῶμαι,
μισθῶ,
μισθῶται,
μισθῶμεσθαι,
μισθῶσθαι,
μισθῶσθαι,
μισθῶσθαι,
μισθῶμεθα,
μισθῶσθε,
μισθῶνται,
μισθῶνται,

⁴ See p. 187.⁵ See p. 187, 3.

| | | | | | | |
|----------------|--------------|--|--|---|---|--|
| <i>Opt.</i> | <i>Sing.</i> | ποιοίμην, ποιόιο, ποιόιτο, ποιούμεθον, ποιέισθον, ποιέοισθην, ποιούμεθα, ποιέοισθε, ποιέοντο, | ποιοίμην, ποιόιο, ποιόιτο, ποιούμεθον, ποιέισθον, ποιέοισθην, ποιούμεθα, ποιέοισθε, ποιέοντο, | τιμάιμην, τιμάιο, τιμάιτο, τιμαίμεθον, τιμάισθον, τιμάοισθην, τιμαίμεθα, τιμάοισθε, τιμάοντο, | τιμήμην, τιμήο, τιμήτο, τιμήμεθον, τιμήσθον, τιμήσθην, τιμήμεθα, τιμήσθε, τιμήντο, | μισθοίμην, μισθόιο, μισθόιτο, μισθοίμεθον, μισθούσθον, μισθούσθην, μισθοίμεθα, μισθούσθε, μισθούντο, |
| | <i>Dual.</i> | | | | | |
| | <i>Plur.</i> | | | | | |
| <i>Imper.</i> | <i>Sing.</i> | ποιού, ποιέσθω, ποιέσθον, ποιέσθων, ποιέσθε, ποιέσθωσαν or ποιέσθων, | ποιού, ποιέσθω, ποιέσθον, ποιέσθων, ποιέσθε, ποιέσθωσαν, ποιέσθων, | τιμάου, τιμάέσθω, τιμάέσθον, τιμάέσθων, τιμάέσθε, τιμάέσθωσαν or τιμάέσθων, | τιμῶ, τιμάσθω, τιμᾶσθον, τιμάσθων, τιμᾶσθε, τιμάσθωσαν, τιμάσθων, | μισθού, μισθούσθω, μισθούσθον, μισθούσθων, μισθούσθε, μισθούσθωσαν or μισθούσθων, |
| | <i>Dual.</i> | | | | | |
| | <i>Plur.</i> | | | | | |
| <i>Imperf.</i> | <i>Sing.</i> | ἐποιοῦμην, ἐποίου, ἐποίειτο, ἐποιούμεθον, ἐποιέσθον, ἐποιέσθην, ἐποιούμεθα, ἐποιέσθε, ἐποιοῦντο, | ἐποιοῦμην, ἐποίου, ἐποίειτο, ἐποιούμεθον, ἐποιέσθον, ἐποιέσθην, ἐποιούμεθα, ἐποιέσθε, ἐποιοῦντο, | ἐτιμάμην, ἐτιμάου, ἐτιμάετο, ἐτιμαίμεθον, ἐτιμάέσθον, ἐτιμάέσθην, ἐτιμαίμεθα, ἐτιμάέσθε, ἐτιμάοντο, | ἐτιμήμην, ἐτιμήω, ἐτιμάτο, ἐτιμήμεθον, ἐτιμάσθον, ἐτιμάσθην, ἐτιμήμεθα, ἐτιμάσθε, ἐτιμῶντο, | ἐμισθοῦμην, ἐμισθού, ἐμισθόετο, ἐμισθοίμεθον, ἐμισθόέσθον, ἐμισθόέσθην, ἐμισθοίμεθα, ἐμισθόέσθε, ἐμισθούντο, |
| | <i>Dual.</i> | | | | | |
| | <i>Plur.</i> | | | | | |

The rest of the tenses suffer no contraction. We give, however, the complete conjugation of the *perf.* and *plusq. pass.*, to render the analogy with the same tenses of παιδεύω more evident.

Perf.

| | | | |
|---------------------|--------------|--------------|---------------|
| <i>Indic. Sing.</i> | πεποιήμαι, | τετίμημαι, | μεμίσθωμαι, |
| | πεποίησαι, | τετίμησαι, | μεμίσθωσαι, |
| | πεποίηται, | τετίμηται, | μεμίσθωται, |
| <i>Dual,</i> | πεποιήμεθον, | τετιμήμεθον, | μεμισθώμεθον, |
| | πεποίησθον, | τετίμησθον, | μεμίσθωσθον, |
| | πεποίησθον, | τετίμησθον, | μεμίσθωσθον, |
| <i>Plur.</i> | πεποιήμεθα, | τετιμήμεθα, | μεμισθώμεθα, |
| | πεποίησθε, | τετίμησθε, | μεμίσθωσθε, |
| | πεποιήνται, | τετίμηνται, | μεμίσθωνται, |
| <i>Infín.</i> | πεποιῆσθαι, | τετιμῆσθαι, | μεμισθῶσθαι, |
| <i>Part.</i> | πεποιημένος, | τετιμημένος, | μεμισθωμένος. |

Conj. and opt. wanting. See the few verbs which can form them, § 88, 6. *Obs. 2.*

| | | | |
|---------------------|----------------|----------------|-----------------|
| <i>Imper. sing.</i> | πεποίησο, | τετίμησο, | μεμίσθωσο, |
| | πεποιήσθω, &c. | τετιμήσθω, &c. | μεμισθώσθω, &c. |

Plusq.

| | | | |
|----------------|---------------|---------------|----------------|
| <i>Sing.</i> | ἐπεποιήμην, | ἐτετιμήμην, | ἐμεμισθώμην, |
| | ἐπεποίησο, | ἐτετίμησο, | ἐμεμίσθωσο, |
| | ἐπεποίητο, | ἐτετίμητο, | ἐμεμισθωτο, |
| <i>Dual,</i> | ἐπεποιήμεθον, | ἐτετιμήμεθον, | ἐμεμισθώμεθον, |
| | ἐπεποίησθον, | ἐτετίμησθον, | ἐμεμίσθωσθον, |
| | ἐπεποιήσθην, | ἐτετιμήσθην, | ἐμεμισθώσθην, |
| <i>Plur.</i> | ἐπεποιήμεθα, | ἐτετιμήμεθα, | ἐμεμισθώμεθα, |
| | ἐπεποίησθε, | ἐτετίμησθε, | ἐμεμίσθωσθε, |
| | ἐπεποιήντο, | ἐτετίμηντο, | ἐμεμίσθωντο, |
| <i>Fut. 1.</i> | ποιηθήσομαι, | τιμηθήσομαι, | μισθωθήσομαι, |
| <i>Aor. 1.</i> | ἐποίηθην, | ἐτιμήθην, | ἐμισθώθην, |
| <i>Fut. 3.</i> | πεποιήσομαι, | τετιμήσομαι, | μεμισθώσομαι. |

Medium^o.

| | | | |
|----------------|-------------|-------------|--------------|
| <i>Fut. 1.</i> | ποιήσομαι, | τιμήσομαι, | μισθώσομαι, |
| <i>Aor. 1.</i> | ἐποίησάμην, | ἐτιμησάμην, | ἐμισθωσάμην. |

Verbal Adjectives.

| | | |
|----------|----------|-----------|
| ποιητός, | τιμητός, | μισθωτός, |
| ποιητὸς, | τιμητὸς, | μισθωτὸς. |

ποιεῖσθαι, to make for one's self; τιμᾶσθαι, to honor, (like the act.) μισθοῦσθαι, to hire, take to hire. ●

Obs. 1. It was laid down in ancient Grammars without any limitation, that the resolved form of contracted verbs was Ionic. This conjugation may more correctly be styled the old or fundamental form, but can only with respect to the verbs in *έω* be strictly called Ionic, that is to say, that form of conjugation which was employed by all Ionic writers, and by the later Ionic prose-writers exclusively. Epic poets, on the contrary, often made use of the contracted form, and sometimes only preferred the lengthened *έιω* to *έω*, *ex. gr.* *δκνέιω, πλείειν, νεικτίεσκε*, &c.—The resolved form of the verbs in *άω* can only so far be called Ionic, as Epic poets made use of it on but few occasions, *ex. gr.* *δοιδάει, πινάοντα, ναυτάουσιν*, &c.—The verbs in *όω* are found resolved only in the *first person*; they else generally occur contracted or lengthened in a way peculiar to the Epic poets (see below). The verbs in *άω* and *όω* never are used in Ionic prose, but either contracted, as in Herod. *νικᾶν, ἐνίκων, νικῶν, εἰρώτα, βῶ* for *βιάον, δηλοῖ, ἐμισθοῦντο, ἐτεροιοῦτο*, &c., or with the peculiar deviations in point of formation and contraction, stated below, *Obs. 7. etc.*

Obs. 2. In the Attic and common language none of the contractions of this conjugation were ever neglected, not even in Attic poetry (that is to say, in the dramatic scenery). Little words in *έω*, of which the *pres. act.* is dissyllabic in the resolved form like *τρέω*, are alone excepted. They only admit the contraction *ει*, *ex. gr.* *τρεῖ, ἔτρε, πνεῖν*: they are resolved in all their other forms, *ex. gr.* *ρέω, χέομαι, τρέομεν, πνέουσι, πνίη*, &c., excepting however, *δεῖν*, (*to tie*), *ex. gr.* *τὸ δοῦν, τῷ δοῦντι*, Plato *Crat.* (ὁ) *ἀναδῶν*, Aristoph. *Plut.* 589, *διαδοῦμαι*, &c. But *δεῖν* (*to want*) makes *τὸ δεῖον, δέομαι*, &c. ⁷

Obs. 3. The *third pers. sing. imperf.* takes the moveable *ν* in the resolved form, (Homer, *ἔρρεεν, ἤτεεν*.) but not in the contracted one. Yet Homer once has *ἤσκειν* of *ἀσκήω*. (Compare the *plusq. Obs. II. 2. to § 103.*)

Obs. 4. The form known by the name of the *Attic opt.*, peculiar to contracted verbs, (see *Obs. II. 3. to § 103.*) has been given at length in the *paradigm*, p. 181. that its analogy may be thoroughly understood. It must, however, not be forgotten that the Attic language, guided merely by euphony and clearness, employed parts of both forms; especially

- 1.) the *pl.* of the *Attic opt.* was little used, (particularly of the verbs in *έω* and *όω*.) because of its length. The *third pers. pl.* in *οῖησαν, ῶησαν*; was much less used. The Attic always said *ποιοῖεν, τιμῶεν, μισθοῖεν*.
- 2.) But the *opt.* in *οῖην* of the verbs in *έω* and *όω* was much more in use in the *sing.* than the other.
- 3.) In the verbs in *άω* the *Attic opt.* (*τιμῶην*, &c.) is used in the *sing.* almost exclusively, and also much more employed in the *pl.* (the *third pers.* excepted,) than the other two.

Obs. 5. Some verbs in *άω* take after their contraction *η* for *α*, as in the Doric dialect (see below *Obs. 15*). This is particularly known of the following four verbs,

ζῆν, (*to live*), *χρῆσθαι*, (*to use*),

πεινῆν, (*to be hungry*), *διψῆν*, (*to be thirsty*),

from *ζάω, χράω*, (see both among the *Anom.*) *πεινάω, διψάω* (*ζῆς, ζῆ, ἔζη, χρῆται*, &c.). But the following three verbs, which approximate much in their signification,

κνάω, (*to rub*), *σμάω*, (*to wipe*), *ψάω*, (*to cleanse*),

were contracted in the same way, at least by correct Attic writers.

Obs. 6. The verb *ρύγώω* (*to be cold*) deviates in its contraction; it has *ω* and *φ* instead of *ου* and *οι*, *ex. gr.* *infjn. ρύγῶν, opt. ρύγῳην*, but it is not constantly observed, at least not in our editions. The Ionians have the same deviation in a verb of the

⁷ See, however, the *Anom.* *δέω*.—The *third pers. sing. aor. 1.* *ἔχεα*, of the verb *χέω*, (see the *Anom.*) must not be confounded with the *third pers. sing. imperf.*: the latter is contracted, (*ἔχεε, ἔχει*), the former not, *ex. gr.* Aristoph. *Nub.* 75. *κατίχεεν*.

opposite meaning: ἰδρώ (to perspire) gives ἰδῶσα, *Il.* δ. 27. ἰδρῆ, Hippocr. *de Aer. Aq. Loc.* 17.

Dialects.

Obs. 7. As the Ionians form the *second pers. pass.* in their usual conjugation in *εαι* and *εο*, they have in the verbs in *έω* an accumulation of vowels, which the Ionic prose-writers retain in the *pres.* (ποιέαι, ἱπαινέαι, &c.) The Epic poets sometimes contract the two first vowels, *ex. gr.* μυθεῖαι (just as μυθείται, μυθεῖται). Sometimes one *ε* is elided, that of *έεο* always is; *ex. gr.* μυθείαι, (μυθεόμαι,) *Od.* β. 202. φοβέο, (φοβεόμαι,) *Herod.* 9, 120. αἰνέο, ἐξηγέο, &c. The forms of this *second pers.* in *έγ*, *άγ*, *όγ*, *ίον*, *άον*, *όον*, which we inserted in the *paradigms* for the sake of uniformity in the analogy, do not occur any where.

Obs. 8. The Ionians, as we have seen, do not commonly resolve the verbs in *άω* into their proper vowels, yet frequently change the *α* into *ε*, *ex. gr.*

δρέω, ὀρέομεν, for δράω, ὀράομεν,
φοιτῶντες, for φοιτάοντες,
χρίεται, μηχανέσθαι, for ἄται, ἄσθαι,

and the like. Sometimes they change *αο* into *εω*, (§ 27. *Obs.* 1, 10.) *ex. gr.* μηχανέωνται, χρέωμαι, &c.

Obs. 9. In the *third pers. pl.*, where the Ionians (according to *Obs.* 4. to § 103.) change the *ν* into *α*, (*εαο* for *οντο*), they sometimes use this termination for *έοντο*, (eliding one *ε*), but probably only of verbs in *άω*, as ἐμχανέατο for -άοντο, έοντο usually ἐμχανώντο. In the *perf.* and *plusq.* they not only change *νται* and *ωνται* into *ήται*, *ώται*, (*ex. gr.* πεποτήται, κεχολώατο, *Hom.*) but commonly use *ε* instead of *η*, *ex. gr.*

οκίαται, ἱετιμίαιτο, for ῥέηνται, ἱετιμήντο.

Obs. 10. The old Ionian Epic poets employ the contraction at times, and at others not. The verbs in *άω*, however, were seldom resolved, (*Obs.* 1.) but the Poets were at liberty to lengthen again the contracted vowels by placing a similar short or long vowel before; thus they made of *α* in

| | |
|-----------------------------------|------------------------|
| (δράειν,) δρᾶν, | — δράαν ⁸ , |
| (άσχαλάει,) άσχαλᾶ, | — άσχαλάαν, |
| 2 <i>pers. pass.</i> (μνάη,) μνᾶ, | — μνάαν, |
| άγορᾶσθε, μνᾶσθαι, | — άγοράασθε, μνάασθαι, |

and of *ο* or *ω* in

| | |
|-------------------------------------|-------------|
| (δράω,) δρῶ, | — δρόω, |
| <i>imper. pass.</i> (άλάου,) άλῶ, | — άλόω, |
| (βοάουσι,) βοῶσι, | — βοόωσι, |
| <i>opt.</i> (αἰτιάοιτο,) αἰτιῶτο, | — αἰτιόωτο, |
| (δράουσι,) δρῶσι, | — δρώωσι, |
| <i>part. fem.</i> (ήβᾶουσα,) ήβῶσα, | — ήβώωσα. |

Such lengthened syllables seldom occur in Ion. prose, *Herod.* 6, 11. ήγορόωντο, 4, 191, κομόωσι.—Sometimes the *ο* is put last, *ex. gr.*

ήβῶντες, ήβῶμι, for ήβῶντες, ήβῶμι (from —άοντες, άοιμι⁹).

Thus Poets could use instead of γελῶντες either γελῶντες or γελῶντες according to the exigency of the metre.—Homer's *part. fem.* ναιετάωσα for —άουσα or ὄωσα is a peculiar anomaly.

Obs. 11. All the forms lengthened with *ωω* are also common to the verbs in *όω*,

⁸ See about the *iota subscriptum* the *Note* to *Obs.* 15.

⁹ This lengthening by means of the *ω* produced in some verbs a peculiar formation —ώω, ώεις, ώει. See the *Anom.* ζάω, μάω, and μνάω (in μμνήσκω).

though they cannot originate in them either by resolution or lengthening ; for instance,

(ἀρόουσι,) ἀροῦσι, Epic ἀρώσι,
(δηϊόοντο, δηϊόοιεν,) δηϊοῦντο, δηϊοίεν, Epic δηϊόωντο, δηϊόφεν).

Obs. 12. The Ionians make a less frequent use in these verbs of the *imperf. iterative* in σκον, (Obs. II. 1. to § 103.) *ex. gr.* φιλέσκον in Herod. βουκολέσκες in Homer. This form is never contracted, but sometimes syncopated by the old Poets, (by dropping the ε,) *ex. gr.* ἤχισε (for ἤχέισε) from ἤχέω, ἔασκε from ἔαω, and lengthened ναιετάσσκον from ναιετάω.

Obs. 13. That the Dorians, instead of contracting εο into ου, commonly make it ευ, and that this contraction is also used by the Ionians, has already been noticed above, § 28. Obs. 5. Thus they make of ποίεω

ποιεῦμαι, ποιεῦντες, ἐποίειν.

But also of the verbs in ὦω we frequently find in Herod. and others, instead of οο contracted into ου, the contraction ευ, which is contrary to analogy ; for instance,

ἰδικαίειν, ἰδικαίειν, πληρεῦντες, from δικαίῶω, πληρῶω,

and by the interchange of α and ε, (Obs. 8.) the same contraction occurs also in the verbs in ᾰω,

εἰρώτειν, ἀγαπειντες, from εἰρωτάω, ἀγαπάω.

Lastly ευ is not only used for εου, and consequently for ᾰου, but also for οου, *ex. gr.*

ποιεῦσι, φιλεῦσα¹⁰, for ποίεουσι, οὔσι, φιλείουσα, οὔσα,
γελεῦσα, for γελάουσα, ὦσα,
δικαίεῦσι, for δικαίουσι, οὔσι.

Attentive reading will show which of these different forms occurs most frequently in either of these two dialects. But it follows of course that the *third pers. pl.* ποιεῦσι, γελεῦσι, can only be Ionic, since the Dorians have ποιεῦντι, γελεῦντι (compare Obs. V. 4. to § 103).

Obs. 14. There is another more Æolic than Doric contraction, which causes the ο to be absorbed by a preceding α, which thus becomes long, *ex. gr.* φυσᾶντες for φυσάοντες, *third pers. pl.* πεινῶντι or πεινᾶντι.

Obs. 15. If the Ionians change the contracted α or α into η and γ, *ex. gr.* ὀρῆν, φοιτῆν, ἱῆσθαι, and the like, it agrees with the nature of their dialect, but it is done only by some of their writers, for instance, Hippocr. : Herod. has ὀρᾶν, νικᾶν, and even χρᾶσθαι, χρᾶ, &c. The Dorians, on the contrary, who generally use ᾱ instead of η, prefer the η in these contractions, omitting, however, the *iota subscriptum* in the contraction of αει¹¹, (compare Obs. V. 10. to § 103.) for instance, ὀρῆν, ἐρῆ for ἐρᾶ, τολμῆτε for τολμᾶτε, and the like, whilst in conjugating they nevertheless say τολμᾶσαι, and so on. They have the same contraction in the *inf.* of the verbs in ἔω, *ex. gr.* κοσμήν for κοσμεῖν.

Obs. 16. The Epic Poets have likewise the η as a contraction, but only in some forms of both ᾰω and ἔω, and chiefly in the *dual* την, *ex. gr.* προσανδήτην, ὁμαρτήτην, (from ἀνδᾶω, ὁμαρτέω,) and in the lengthened *inf.* in ἦναι, ἦμεναι, instead of εἶν and ᾶν, *ex. gr.* φορῆναι, (from φορέω,) φιλήμεναι, γοήμεναι (for γοᾶν¹²).

¹⁰ The Doric εἰσα becomes through contraction εῦσα, not οῖσα, which occurs only in the *part. aor. 2.* (λαβοῖσα,) where there is no contraction ; see Obs. V. 5. to § 103.

¹¹ The omission of the *iota subscriptum* was formerly general in the *inf.* of verbs in ᾰω, *ex. gr.* τιμᾶν, βοᾶν, ζῆν. It is but lately that the correct orthography has again been generally adopted. See Buttm. *Complete Gr. Gr.* § 105. Obs. 17.—Some grammarians always omitted this *iota subscriptum* in lengthened syllables ; ὀράν, ὀράας.

¹² Consequently ὀρῆαι mentioned in a *Note* to the last Obs. in § 106. and θῆσθαι, (see the *Anom.* θᾰω,) belong hither. Compare also ἰθηῆτο in the *Anom.* θᾰομαι.

Obs. 17. The Epic ἀρόμμεναι for ἀροῦν is the only instance of this in verbs in ὦ. See a list of Contracted Verbs in the *Appendix*.

IRREGULAR CONJUGATION.

§ 106.—Verbs in μ.

1. We begin the anomaly of the Greek verbs with what, from the termination of the *first pers. pres. indic.*, is called the conjugation in μ. This does not include a great many verbs, like the two preceding conjugations, but only a small number of verbs, and parts of verbs, which in some essential points deviate from the numerous other verbs, though connected by a common analogy.

Obs. 1. The verbs which are conjugated in Grammars as examples of this conjugation, are pretty nearly the only ones which adopt this formation in all the parts where it is applicable; whatever else belongs hither, consists merely in isolated parts of some anomalous or defective verbs, or of Epic forms. But even the verbs in μ, which are in use, do not all agree among themselves in all their parts; each verb must, on account of its peculiarities, be stated completely as an anomalous verb.

2. All verbs in μ have a root, which, according to the usual formation, would end in ω *purum*, (§ 28, 1.) and chiefly in έω, άω, όω, ύω. Hence it is usual in grammar to refer the former more uncommon formation to the latter more usual one, and to say, for instance, that the verb τίθημι comes from a simpler form ΘΕΩ.

3. The peculiarity of the conjugation in μ is confined to these three tenses,

the *pres.*, *imperf.*, and *aor. 2.*

and consists chiefly in this, that the terminations of the inflection, *ex. gr.* μεν, τε, ν, μαι, are not appended by means of the connecting vowel, (ομεν, ετε, ον, ομαι,) but immediately to the radical vowel of the verb itself, for instance,

τίθε-μεν, ἵστα-μαι, δίδο-τε, ἐδείκνυ-τε, ἔθη-ν.

See *Obs. 6, 7, 8.* and § 110.

Both kinds of contraction, (that into η, and that into ει and α,) which, in the course of the improvement of the language, became peculiar to some dialects, were unquestionably, like many other peculiarities, in general but fluctuating use in the oldest language. The form η even continued in common use in some instances (as ζῆν, &c.). Need we then wonder at meeting in Epic poetry with many other forms, which were retained for the sake of euphony?

4. To this peculiarity must be added some peculiar final syllables—

μι—, *first pers. sing. pres.*

σι or σιν,—*third pers. sing. of the same tense,*

θι—, *second pers. sing. imper.*

But in the *imper. of the aor. 2. act.* some verbs have, instead of θι, a simple ς, θες, δός, ἔς (see τίθημι, δίδωμι, ἵημι, and compare σχές and φρές in the *Anom.* ἔχω and φρέω). Moreover the *infin.* of those tenses always ends in ναι, and the *nomin. masc. of the part.*, not in ν, but always in ς, dropping the ν, which lengthens the radical vowel in the usual way, ᾱς, εις, ους, ὦς, (*gen.* ντος,) and this termination constantly has the accent, which is the acute.

5. The *conj.* and *opt.* make a contraction of the radical vowel of the verb with their own termination, which contraction always has the accent. It is in the *conjunctive*, when the radical vowel is ε or α, ω and η,

ῶ, ῆς, ῆ, ῶμεν, ῆτε, ῶσι(ν) :

when the radical vowel is ο, it constantly is ω,

ῶ, ῶς, ῶ, ῶμεν, ῶτε, ῶσι(ν).

In the *opt.* it is a diphthong with ι, to which ην is always joined in the *act.*

τιθ-εῖην, ἰστ-αίην, διδ-οίην.

See § 107. *Obs.* 3. 2. *etc.*—The verbs in νμι most commonly form these two moods according to the usual conjugation in -ύω.

6. Several short radical forms combine a *redupl.* with them, repeating the first consonant with an additional ι before the radical verb, *ex. gr.*

ΔΟΩ δίδωμι, ΘΕΩ τίθημι.

But when the radical verb begins with στ, πτ, or an aspirated vowel, the ι alone is prefixed with the *spir. asper* :

ΣΤΑΩ ἵστημι, ΠΤΑΩ ἵπταμαι, ἘΩ ἵημι.

It is this which renders the *aor. 2.* possible in this conjugation, as it distinguishes itself from the *imperf.* and from the *pres.* tenses of the other moods chiefly by omitting this *redupl.* (See § 96. *Obs.* 2.) *ex. gr.* τίθημι, *imperf.* ἐτίθην, *aor.* ἔθην.

7. The radical vowel in its combination with the terminations of this conjugation always becomes long in the *sing. indic. act.* of the three tenses; α and ε always become η, (*indic. pres.* ημι,) ο becomes ω, (*indic. pres.* ωμι,) and υ becomes ῶ (*indic. pr.* ῶμι). In the rest of the terminations it most usually occurs in its

original short form, ε, ᾱ, ο, ὕ, *ex. gr.* τίθημι, —τίθεμεν, ἔθεσαν, τιθέναι, τίθειτι, τίθεμαι. Yet exceptions to these are the following *persons* and *moods*, which retain the long vowel, viz.

- 1.) *Dual* and *plur.*, with the *infinit.* and *imperat.*, of *aor. 2.* of ἴστημι (*ex. gr.* ἕστημεν, &c.); the *syncop. aorists* follow the same inflection. See § 110.
- 2.) The *infinitives of the aor. 2.* of δίδωμι and τίθημι (ἵημι), which change ε into ει, ο into ου: θείναι, δοῦναι.

For other exceptions, *ex. gr.* κυχῆναι, δίζημαι, see the list of the *Anom.*

8. The verbs in νυμι are a distinct class of the verbs in μι; for the syllable νυ does not belong to the pure *root* of the verb, but is in fact a lengthened form of it. Certain verbs annex to the root the terminations νυμι or νύω, the latter of which is used as a collateral form in the *present* and *imperf.* of verbs ending in νυμι. The termination νυμι is annexed when the root terminates with a consonant, *ex. gr.* δέικνυμι, οἴγνυμι; but ννυμι is annexed when it ends in a vowel, *ex. gr.* κορέ-ννυμι, before which termination the letter ο is changed into ω, *ex. gr.* στρώννυμι. (For examples, see § 112, 14.)

Obs. 2. The termination of the *second pers. pass.* in the common conjugation, (ν, ου,) being derived from εσαι, εσο, (see *Obs. III.* 1, 2, to § 103.) and the connecting vowel being omitted in the conjugation in μι, it is simply σαι, σο, in the verbs in μι, (exactly like the *perf.* and *plusq. pass.* of the common conjugation,) τίθε-σαι, ἐτίθε-σο, ἵστα-σαι, &c. But here, too, the contraction with the radical vowel is more or less used in some verbs,

τίθη, ἐτίθου, (ἵστα, ἵστω, for ἵστασαι, ἵστασο. See the *Note* to p. 204.

and as the Ionians, after rejecting the σ, change the radical vowel α into ε, (see below, § 107. *Obs. 4.*) they make of ἵστασαι, (ἵστειαι,) ἵστη. The contracted form (ἔθου, ἔδου, &c.) is probably the only one in use in the *aor. 2.*

9. All the other tenses are formed according to the common conjugation from the radical verb without any *redupl.*: *ex. gr.* τίθημι, (ΘΕΩ,) *fut.* θήσω. Some anomalous verbs of this kind have, however, peculiarities in these tenses, which must be kept distinct from the conjugation in μι. We shall first review the peculiarities common to several verbs.

10. The two verbs ἵστημι and δίδωμι shorten the vowel also in those tenses of the *pass. voice* which belong to the common conjugation:

ΑCT. στήσω, *perf.* ἕστηκα, PASS. *perf.* ἕσταμαι, *aor.* ἐστάθην,
 „ δώσω, „ δέδωκα, „ „ δέδομαι, „ ἐδόθην.

Both $\tau\acute{\iota}\theta\eta\mu\iota$ and $\acute{\iota}\eta\mu\iota$ (§ 108. I.) do the same merely in the *aor. pass.* and in the *fut.*, which is dependent on it:

$\acute{\epsilon}\tau\acute{\epsilon}\theta\eta\nu$, (for $\acute{\epsilon}\theta\acute{\epsilon}\theta\eta\nu$, from $\Theta\epsilon\Omega$.)

$\acute{\epsilon}\theta\epsilon\acute{\iota}\varsigma$, *part. aor. 1. pass.* (from $\epsilon\Omega$.)

They both change the radical vowel into ϵ in the *perf. act.* and *pass.*

$\tau\acute{\epsilon}\theta\epsilon\iota\kappa\alpha$, $\tau\acute{\epsilon}\theta\epsilon\iota\mu\alpha\iota$, $\acute{\epsilon}\iota\kappa\alpha$, $\acute{\epsilon}\acute{\iota}\mu\alpha\iota$.

11. The three verbs $\tau\acute{\iota}\theta\eta\mu\iota$, $\acute{\iota}\eta\mu\iota$, $\delta\acute{\iota}\delta\omega\mu\iota$, have a peculiar form for the *aor. 1.* in $\kappa\alpha$,

$\acute{\epsilon}\theta\eta\kappa\alpha$, $\acute{\eta}\kappa\alpha$, $\acute{\epsilon}\delta\omega\kappa\alpha$,

which must be carefully distinguished from the *perf.*

12. The verbs in $\nu\mu\iota$ or $\nu\nu\mu\iota$ form all these tenses quite regular from the simple but disused *present* in ω . Hence $\delta\acute{\epsilon}\iota\kappa\nu\mu\iota$, from $\Delta\epsilon\iota\kappa\Omega$, forms $\delta\acute{\epsilon}\acute{\iota}\xi\omega$, $\acute{\epsilon}\delta\acute{\epsilon}\acute{\iota}\chi\theta\eta\nu$; $\kappa\omicron\rho\acute{\epsilon}\nu\nu\mu\iota$ from $\text{KOPE}\Omega$ forms $\kappa\omicron\rho\acute{\epsilon}\sigma\omega$, $\kappa\epsilon\kappa\omicron\rho\acute{\epsilon}\sigma\mu\alpha\iota$, &c.

Obs. 3. There are no verbs in $\eta\mu\iota$ and $\omega\mu\iota$ of three or more syllables without the *redupl.* in any of the principal dialects, excepting perhaps $\acute{\alpha}\eta\mu\iota$, and some depONENTS in $\eta\mu\alpha\iota$, (for $\epsilon\mu\alpha\iota$), $\alpha\mu\alpha\iota$, and $\omicron\mu\alpha\iota$, (from $\acute{\omicron}\omega$.) which must be looked for among the *Anomalous Verbs*, *ex. gr.* $\delta\acute{\iota}\zeta\eta\mu\alpha\iota$, $\delta\acute{\upsilon}\nu\alpha\mu\alpha\iota$, $\delta\upsilon\omicron\mu\alpha\iota$.

Obs. 4. The verbs in $\nu\mu\iota$ are also anomalous as far as they belong to a class of verbs derived from different themes. The termination $\nu\mu\iota$ or $\nu\nu\mu\iota$, &c. is only a strengthening syllable of the *pres.* and *imperf.* The other tenses are formed of the simpler radical verb, in which this ν or $\nu\nu$ is also wanting, *ex. gr.* $\delta\acute{\epsilon}\iota\kappa\nu\mu\iota$ of $\Delta\epsilon\iota\kappa\Omega$, $\sigma\beta\acute{\epsilon}\nu\nu\mu\iota$ of $\Sigma\beta\epsilon\Omega$, and are therefore stated here as defective verbs. See § 112, 14. There are but a few parts of a few anomalous verbs, which conform, beside these, to the conjugation in $\nu\mu\iota$. To know instantly when the ν is long or short, we need only to compare $\acute{\iota}\sigma\tau\eta\mu\iota$: $\delta\acute{\epsilon}\iota\kappa\nu\mu\iota$ is long like $\acute{\iota}\sigma\tau\eta\mu\iota$, $\delta\acute{\epsilon}\iota\kappa\nu\mu\epsilon\nu$ short like $\acute{\iota}\sigma\tau\alpha\mu\epsilon\nu$, *aor. 2.* (see the *Anom.* $\delta\acute{\upsilon}\omega$.) $\acute{\epsilon}\delta\upsilon\mu\epsilon\nu$ is long like $\acute{\iota}\sigma\tau\eta\mu\epsilon\nu$, &c.

Obs. 5. All verbs in $\mu\iota$ increase their anomaly by having in the *pres.* and *imperf.* *persons* and *moods* which desert the conjugation in $\mu\iota$, and follow, as contracted, the conjugation of $\acute{\epsilon}\omega$, $\acute{\alpha}\omega$, $\acute{\omicron}\omega$, retaining, however, the *redupl.* (as if the verb, for instance, were $\text{T}\acute{\iota}\theta\epsilon\Omega$); and those in $\nu\mu\iota$, that of $\acute{\upsilon}\omega$. In the mean time they must be conjugated entirely in $\mu\iota$, to have a distinct idea of their analogy, and the *Notes* will point out where the simple form predominates in the common language. Wherever this is not done, it may be assumed that the formation from $\text{T}\acute{\iota}\theta\epsilon\Omega$ occurs little or not at all, as is the case with the *first pers. sing. pres.* $\acute{\omega}$. The conjugation in $\mu\iota$ belongs, on the whole, to the strictest Atticism.

Obs. 6. We subjoin a few general remarks. There are in many languages two terminations in the conjugation of verbs, one with a connecting vowel, the other without it : for instance, in German *du lebst*, *du lebst*, in English *thou drinkest*, *drinkest*. There is no absolutely general principle by which it can be ascertained which of the two ways is the older ; but it is more natural, if there be no preponderating analogy for the contrary, to consider the longer form grammatically as the basis, and the short one as a syncopated form of the long one. In this sense the conjugation in $\mu\iota$, by virtue of the peculiarity stated above, (3.) is unquestionably a syncope of the common conjugation, and we have no right to assume that the fuller form had anciently prevailed and been abbreviated.

Obs. 7. The syncopated form is the most natural when else two vowels would meet in pronunciation. Whilst the fuller form was preferred in Greek in the most considerable number of verbs, and became gradually contracted, (*φιλέω-μεν φιλοῦμεν*), the syncopated form maintained itself in some others (*θέ-μεν*). This syncope, however, could not have taken place in those terminations of the common conjugation which consist of only one vowel, (*θέ-ω, θέ-εις, θέ-εις*), and it is exactly in these instances that another form of terminations *μι, σι, θι*, maintained itself, by which a consonant was now immediately appended to the radical vowel. To this was added the lengthening of this vowel, and thus arose, for instance, out of the root *θε*—the forms *θη-μι, ἔθη-ν, θε-μεν, θε-θι*, &c. The *redupl.* probably served only to strengthen such short verbs in the *pres.*; and thus originated (according to § 96. *Obs. 2. and 4.*) a simpler form (*ἔθην*) for the *aor.*, and a longer one for the *pres.* and *imperf.* (*τίθημι, ἐτίθην*). See an anomalous *redupl.* in the *Anom. δύνημι*.

Obs. 8. Hence it appears that the formation of the essential particulars of the verbs in *μι* might just as well have taken place in parts of any other verb, and it is therefore quite superfluous to assume a peculiar *first pers. pres.* in *μι* for every tense or form in which that kind of inflection is found. We shall see below, § 110, 10, *perfects*, of which the *plural* is formed in that manner, and (*ibid.* 6.) *aor. 2.* of this kind in verbs which have either the usual form in the *pres.* (*βιδώω, δύνω*,—*aor. 2. ἐβίωον, ἔδυν*), or a very deviating one (*βαίνω, γιγνώσκω*,—*aor. 2. ἔβην, ἔγνωον*). The following *paradigms* of the few complete verbs in *μι* serve at the same time for most of the anomalous forms of this kind, to which we shall occasionally refer.

Obs. 9. The deviating *moods* and *participles* of this conjugation will yet be found on examination to correspond to the analogous ones of the common conjugation, with the requisite modifications. Hence there is no occasion, when similar *moods* occur, to presuppose old *pres.* tenses in *μι*, as about the *aor. pass.* (*ἐτόφθην, τυφθεῖν, τυφθῆναι*, &c. see above § 100. *Obs. 10.*) and isolated Epic forms, like *φορῆναι, φιλήμεναι* (§ 105. *Obs. 16*).

Obs. 10. Some Doric dialects, however, really had the *first pers. pres.* of many verbs in *μι* instead of *ω*, *ex. gr.* ὄρημι, φίλημι, for ὀράω, φιλέω, and the *third pers. sing.* σι, *ex. gr.* κρίνησι for κρίνει. Hesiod has αἶνιμι, and grammarians also rank in this class some Homeric forms, especially the *third pers.* ησι, *ex. gr.* *Il.* ε. 6. παμφαίνησι, ι. 323. προφέρειησι¹, and the *second pers. pass.* ὄρηαι, (*Od.* ξ. 343.) as of ὄρημαι, (for -ομαι,) of ὀράω, ημι².

§ 107.—Paradigms of the Conjugation in *μι*.

Act.—Pres.

| | | | |
|-----------|-------------------------|-----------|---------------|
| To put, | to place ¹ , | to give, | to show, |
| (of ΘΕΩ,) | (of ΣΤΑΩ,) | (of ΔΟΩ,) | (of ΔΕΙΚΝΥΩ,) |

¹ But this form occurs in Homer only after a pronoun relative (*ὅσπερ, ὥς*, &c.): hence we ought to write *ῥσι*, (as is now done in most of the passages,) and consider it as a free use of the *conjunctive*.

² Some only of the old grammarians accent the word in this way, ὄρηαι: others write ὄρηαι, and then it is nothing but ὀράεαι contracted according to § 105. *Obs. 15.* into *η* for *α*, which is preferred here for the sake of euphony, Homer having every where else the regular ὀράραι, ὀράρο, &c.

¹ See about the anomalous signification of this verb the *Obs. II.*

Indic.

| | | | | |
|--------------|--|-----------------------------------|---|---|
| <i>Sing.</i> | τίθημι, τίθης, τίθησι(ν), | ἵστημι, ἵστης, ἵστησι(ν), | δίδωμι, δίδως, δίδωσι(ν), | δείκνυμι, δείκνυς, δείκνυσι(ν), |
| <i>Dual,</i> | — τίθετον, τίθετον, | — ἵστατον, ἵστατον, | — δίδοτον, δίδοτον, | — δείκνυτον, δείκνυτον, |
| <i>Plur.</i> | τίθεμεν, τίθετε, τιθέσσι(ν) or τιθείσι, | ἵσταμεν, ἵστατε, ιστᾶσι(ν), | δίδομεν, δίδοτε, διδούσσι(ν) or διδούσι, | δείκνυμεν, δείκνυτε, δεικνύσσι(ν) or δεικνύσι. |

Observation I.

1. The *third pers. pl.* in *-σι(ν)* is the only one employed by the best Attic writers ; in old Grammars it is called *Ionic*, merely because it was erroneously considered as a resolved form : far from being *Ionic*, we find the circumflexed form alone in Herod. *τιθείσι*, *διδούσι*, *δεικνύσι*, and this crept into the common language, but in later times.

2. The contracted form *τιθείς*, *ιστᾶς*, &c. (§ 106. *Obs.* 5.) is the least used in the *pres.* by the Attics. Herod. has the *third pers.* *διδούσι*, from *δίδωμι*.

Inf.

| | | | | |
|--------------|--|--------------------------------------|--|--|
| <i>Part.</i> | τιθέναι, | ιστάναι, | διδόναι, | δεικνύναι, |
| | τιθείς, (έντος), τιθείσα, τιθέν, | ιστᾶς, (άντος), ιστᾶσα, ιστάν, | διδούς, (όντος), διδούσα, διδόν, | δεικνύς, (ύντος), δεικνύσα, δεικνύν. |

Conj.

| | | | | |
|--------------|--------------------------|--------------------------|--------------------------|-------------|
| <i>Sing.</i> | τιθῶ, τιθῆς, τιθῆ, | ιστῶ, ιστῆς, ιστῆ, | διδῶ, διδῆς, διδῶ, | of δεικνύω. |
| <i>Dual,</i> | — ἦτον, ἦτον, | — ἦτον, ἦτον, | — ὦτον, ὦτον, | |
| <i>Plur.</i> | ῶμεν, ἦτε, ὦσι, | ῶμεν, ἦτε, ὦσι, | ῶμεν, ὦτε, ὦσι, | |

See below, *Obs.* III. about these *conj.*

Opt.

| | | | | |
|--------------|---|---|---|-------------|
| <i>Sing.</i> | τιθείην, τιθείης, τιθείη, | ισταίην, ισταίης, ισταίη, | διδοίην, διδοίης, διδοίη, | of δεικνύω. |
| <i>Dual,</i> | — τιθείητον, τιθειήτην, | — ισταίητον, ισταιήτην, | — διδοίητον, διδουήτην, | |
| <i>Plur.</i> | τιθείημεν, τιθείητε, (τιθείησαν), | ισταίημεν, ισταίητε, (ισταίησαν), | διδοίημεν, διδοίητε, (διδοίησαν), | |

3. We also meet with διδῶν, but this is an incorrect spelling of the later writers, as well as in the *aor.* 2. δῶν.

4. This is the peculiar *opt.* of the verbs in *μι*, to which the *aor. pass.* of the common conjugation corresponds, and this, too, has a very usual abbreviated form for the *dual* and *pl.*, which is used almost exclusively for the *third pers.* only.

| | | | |
|--------------|-----------|-----------|-----------|
| <i>Dual,</i> | τιθεῖτον, | ἵσταῖτον, | δίδοιτον, |
| | τιθείτην, | ἵσταίτην, | δίδοίτην, |
| <i>Plur.</i> | τιθεῖμεν, | ἵσταῖμεν, | δίδοῖμεν, |
| | τιθεῖτε, | ἵσταίτε, | δίδοῖτε, |
| | τιθεῖεν, | ἵσταῖεν, | δίδοῖεν. |

Imper.

| | | | | |
|--------------|---------------------------|--------------------------|---------------------------|-------------------------------|
| | τίθει, | ἵσταθι, | δίδοθι, | δείκνυθι, <i>comm.</i> |
| | έτω, &c. | ἄτω, &c. | ότω, &c. | δείκνυ, ὕτω, &c. |
| 3 <i>pl.</i> | τιθέτωσαν or τιθέντων, | ἱσάτωσαν or ἱστάντων, | διδότωσαν or διδόντων, | δεικνύτωσαν or δεικνύντων. |

5. See about τίθει instead of -θι, § 17, 6, 4. The *second pers. sing.* in *θι* is not much used ; the abbreviated form with lengthened vowel is preferred,

| | | | | | | |
|-------|--|------|--|-------|--|---------|
| τίθει | | ἵστη | | δίδου | | δείκνυ. |
|-------|--|------|--|-------|--|---------|

Imperf.

| | | | | |
|--------------|-----------|----------|-----------|-------------|
| <i>Sing.</i> | ἐτίθην, | ἵστην, | ἐδίδων, | ἐδείκνυν, |
| | ἐτίθης, | ἵστης, | ἐδίδως, | ἐδείκνυς, |
| | ἐτίθη, | ἵστη, | ἐδίδω, | ἐδείκνυ, |
| <i>Dual,</i> | — | — | — | — |
| | ἐτίθετον, | ἵστατον, | ἐδίδοτον, | ἐδείκνυτον, |
| | ἐτιθέτην, | ἱσάτην, | ἐδιδότην, | ἐδεικνύτην, |
| <i>Plur.</i> | ἐτίθεμεν, | ἵσταμεν, | ἐδίδομεν, | ἐδείκνυμεν, |
| | ἐτίθετε, | ἵστατε, | ἐδίδοτε, | ἐδείκνυτε, |
| | ἐτίθεσαν, | ἵστασαν, | ἐδίδοσαν, | ἐδείκνυσαν. |

6. Excepting ἵστημι, the *sing.* of this tense is most usually after the contracted conjugation and the form -ω :

| | | | | |
|------------------|--|------------------|--|----------------------|
| ἐτίθουν, εἰς, εἰ | | ἐδίδουν, ους, ου | | ἐδείκνουν, ες, ε(ν). |
|------------------|--|------------------|--|----------------------|

| | | | | |
|--------|-------------|---------------------------|------------|-----------|
| PERF. | τέθεικα, | ἔστηκα, | δέδωκα, | of ΔΕΙΚΩ. |
| PLUSQ. | ἐτεθείκειν, | ἔστήκειν or ἔιστήκειν, | ἐδεδώκειν, | |

7. With respect to ἵστημι we must notice in this *perf.* and *plusq.*

- 1.) The *augment* ; since, contrary to the other verbs, (see § 76, 5.) the *ε*, which is here instead of the *redupl.*, has the *spiritus asper*, and the *plusq.* frequently has its *augment* increased by the *temporal augment εἰ*.
- 2.) The more usual abbreviated forms ἔσταμεν, &c., instead of the regular conjugation. (See below, *Obs.* II.)
- 3.) The deviating signification. (*ibid.*)

| | | | | |
|---------|--------|---------|--------|-----------|
| FUT. | θήσω, | στήσω, | δώσω, | of ΔΕΙΚΩ. |
| AOR. 1. | έθηκα, | έστησα, | έδωκα, | |

8. This irregular *aor.* in *κα* is chiefly used by good writers in the *sing.*: the Attics generally preferred the *aor. 2.* for the *first* and *second pers. pl.* There are neither *moods* nor *participles* made of the form in *κα*, except the *part.* of the *middle voice*, which with its *indic.* is, however, confined to the dialects. See below the *Medium*.

| <i>Indic.</i> | <i>Aor. 2.</i> | | | |
|---------------|-------------------------------------|---|-------------------------------------|----------|
| <i>Sing.</i> | ἔθην, like the <i>imperf.</i> | ἔστην, ἔστης, ἔστη, | ἔδων, like the <i>imperf.</i> | wanting. |
| <i>Dual,</i> | | — | | |
| | | ἔστητον, ἔστήτην, ἔστημεν, ἔστητε, ἔστησαν, | | |
| <i>Plur.</i> | | | | |

9. The *aor. 2.* ἔστην deviates from the analogy of the *imperf.* and of the verbs in *μι* in general, (§ 106, 7.) by its long vowel in the *dual* and *pl.* The *3 pers. pl.* ἔστησαν is in sound exactly like the *3 pers. pl. aor. 1.*, so that the sense must be determined from the context. (See below, *Obs.* II.)

10. The *sing. indic. act. aor. 2.* ἔθην and ἔδων has not continued in use. But in the other parts of the verb it is used either exclusively or preferably. (*Obs.* I. 8.)

11. Compare the *aor. 2.* of some anomalous verbs below, § 110, 6.

| | | | |
|--------------|-------------------|--------------------|-------------------|
| <i>Inf.</i> | θεῖναι, | στῆναι, | δοῦναι, |
| <i>Part.</i> | θεῖς, θεῖσα, θέν, | στὰς, στᾶσα, στὰν, | δούς, δοῦσα, δόν, |
| <i>Conj.</i> | θῶ, θῆς, &c. | στῶ, στῆς, &c. | δῶ, δῶς, δῷ, &c. |
| <i>Opt.</i> | θείην, | σταίην, | δοίην. |

The *conj.* and *opt.* are conjugated like the *pres.*

| | | | |
|---------------|--|---|---|
| <i>Imper.</i> | (θέτι,) θές, θέτω, θέτον, ων, θέτε, τωσαν or θέντων, | στήθι, στήτω, στήτον, των, στήτε, τωσαν or στάντων, | (δόθι,) δός, δότω, δότον, των, δότε, τωσαν or δόντων. |
|---------------|--|---|---|

12. The case is the same with the *conj.* and *opt.* as what we remarked of these moods in the *pres.*

13. The monosyllabic *imper.* θές, δός, (106, 4.) does not throw the accent further back in composition than on the penultima; *ex. gr.* περιθές, ἀπόδος.

14. The *imper.* στήθι is sometimes abbreviated in compounds in this manner: παράστᾶ. The same is done with βῆθι. (See the *Anom.* βαίνω.)

| <i>Indic.</i> | <i>Pass.—Pres.</i> | | | |
|---------------|---|--|----------------------------------|--------------------------------------|
| <i>Sing.</i> | τίθεμαι, τίθεσαι, poet. τίθη ² , τίθεται, | ἵσταμαι, ἵστασαι, or ἵστα, ἵσταται, | δίδομαι, δίδοσαι, δίδοται, | δείκνυμαι, δείκνυι, δείκνυται, |

² The abbreviations of the forms in -εσαι, -ασαι, into -η, -α, are partly questionable, partly poetical. See Buttm. *Complete Gr. Gr.* § 107, 8.

| | | | | |
|----------------|--------------------------------------|--------------------------------------|--------------------------------------|--|
| <i>Dual,</i> | τιθέμεθον, τίθεςθον, τίθεςθον, | ιστάμεθον, ἴστασθον, ἴστασθον, | διδόμεθον, δίδοςθον, δίδοςθον, | δείκνυμεθον, δείκνυσθον, δείκνυσθον, |
| <i>Plur.</i> | τιθέμεθα, τίθεςθε, τίθενται, | ιστάμεθα, ἴστασθε, ἴστανται, | διδόμεθα, δίδοςθε, δίδονται, | δείκνυμεθα, δείκνυσθε, δείκνυνται, |
| <i>Infin.</i> | τίθесθαι, | ἴστασθαι, | δίδοςθαι, | δείκνυσθαι, |
| <i>Partic.</i> | τιθέμενος, | ιστάμενος, | διδόμενος, | δείκνυμενος, |
| <i>Conj.</i> | | | | |
| <i>Sing.</i> | τιθῶμαι, τιθῇ, τιθῆται, | ιστῶμαι, ιστῇ, ιστῆται, | διδῶμαι, διδῷ, διδῶται, | of δείκνυω. |
| <i>Dual,</i> | τιθώμεθον, τιθῆσθον, τιθῆσθον, | ιστώμεθον, ιστῆσθον, ιστῆσθον, | διδώμεθον, διδῶσθον, διδῶσθον, | |
| <i>Plur.</i> | τιθώμεθα, τιθῆσθε, τιθώνται, | ιστώμεθα, ιστῆσθε, ιστώνται, | διδώμεθα, διδῶσθε, διδώνται, | |

See below the *Obs.* III. about the deviating accentuation of this *conj.*

| | | | | |
|--------------|---|---|---|----------------|
| <i>Opt.</i> | | | | |
| <i>Sing.</i> | τιθείμην, τιθεῖο, τιθεῖτο, | ισταίμην, ισταῖο, ισταῖτο, | διδοίμην, διδοῖο, διδοῖτο, | of δείκνυω, |
| <i>Dual,</i> | τιθείμεθον, τιθείσθον, τιθείσθην, | ισταίμεθον, ισταῖσθον, ισταῖσθην, | διδοίμεθον, διδοῖσθον, διδοῖσθην, | |
| <i>Plur.</i> | τιθείμεθα, τιθείσθε, τιθεῖντο, | ισταίμεθα, ισταῖσθε, ισταῖντο, | διδοίμεθα, διδοῖσθε, διδοῖντο, | |

See below *Obs.* III. about the Attic *opt.* τίθιτο, ἴσταιτο, δίδοιτο, &c.

| | | | | |
|---------------|--------------------------------------|-------------------------------------|--------------------------------------|-----------------------------|
| <i>Imper.</i> | τίθεςο, or τίθον, τιθέσθω, &c. | ἴστασο, or ἴστω, ιστάσθω, &c. | δίδοςο, or δίδου, διδόσθω, &c. | δείκνυσο, δείκνυσθω, &c. |
|---------------|--------------------------------------|-------------------------------------|--------------------------------------|-----------------------------|

| | | | | |
|----------------|---|--|---|---|
| <i>Imperf.</i> | | | | |
| <i>Sing.</i> | ἐτιθέμην, ἐτίθεςο, or ἐτίθου, ἐτίθετο, | ἐιστάμην, ἐστασο, or ἴστω, ἴσθου, ἴστατο, | ἐδιδόμεν, ἐδίδοςο, or ἐδίδου, ἐδίδοτο, | ἐδείκνυμην, ἐδείκνυσο, or ἐδείκνυστο, |
| <i>Dual,</i> | ἐτιθέμεθον, ἐτίθεςθον, ἐτιθέσθην, | ἐιστάμεθον, ἐστασθον, ἐστάσθην, | ἐδιδόμεθον, ἐδίδοςθον, ἐδίδοσθην, | ἐδείκνυμεθον, ἐδείκνυσθον, ἐδείκνυσθην, |

| | | | | |
|--------|--------------------------------------|----------------------------------|--------------------------------------|--|
| Plur. | ἐπιθέμεθα, ἐπιθεσθε, ἐπιθεντο, | ἰστάμεθα, ἴστασθε, ἴσαντο, | ἰδιδόμεθα, ἰδίδοσθε, ἰδίδοντο, | ἰδεικνύμεθα, ἰδείκνυσθε, ἰδείκνυντο, |
| PERF. | τέθειμαι, τέθεισαι, &c. | ἔσταμαι, ἔστασαι, &c. | δέδομαι, δέδοσαι, &c. | of ΔΕΙΚΩ. |
| PLUSQ. | ἔτεθείμην, ἔτάμην, | ἔστάμην, | ἔδεδόμην, | |

15. The following *moods* of the *perf.* are easily formed, viz. *infn.* τεθεῖσθαι, δεδόσθαι, *part.* τεθειμένος, *imper.* ἔστασο, &c. but the *conj.* and *opt.* are never met with.

| | | | | |
|---------|------------|-------------|------------|-----------|
| FUT. 1. | τεθήσομαι, | σταθήσομαι, | δοθήσομαι, | |
| AOR. 1. | ἐτίθην, | ἐστάθην, | ἐδόθην, | of ΔΕΙΚΩ. |

16. The syllable τε in ἐτίθην, τεθήσομαι, must not be mistaken for a *reduplicative augment*; it is the radical syllable θε which is changed, because of the θ in the termination, according to § 18. These words stand for ἰτίθην, θεθήσομαι.

*Fut. 2. and 3. and Aor. 2. are wanting*³.

Medium.

| | | | | |
|---------|-----------|------------|-----------|-----------|
| Fut. 1. | θήσομαι, | στήσομαι, | δώσομαι, | |
| Aor. 1. | ἔθηκάμην, | ἔστησάμην, | ἔδωκάμην, | of ΔΕΙΚΩ. |

17. The *aor.* ἔθηκάμην, ἔδωκάμην, and their *part.* are known only to the Ionic and Doric dialects; the other *moods* do not occur. Attic prose employs merely the *aor.* 2. of the *middle voice* of these verbs. Compare the *Obs.* to the *aor. act.* But the *aor. 1.* ἰστησάμην is much in use. See below *Obs.* II.

Indic.

Aor. 2.

| | | | |
|---|------------|---|----------|
| ἐθέμην, (ἔθεσο,) ἔθου, and so on, | * ἑστάμην, | ἑδόμην, (ἔδοσο,) ἔδου, and so on, | wanting. |
|---|------------|---|----------|

is conjugated after the *imperf. pass.*

| | | | |
|--------|--------------|---------------|--------------|
| INF. | θέσθαι, | * στάσθαι, | δόσθαι, |
| PART. | θήμενος, | * στάμενος, | δόμενος, |
| CONJ. | θῶμαι, | * στῶμαι, | δῶμαι, |
| OPT. | θείμην, | * σταίμην, | δοίμην, |
| Imper. | (θέσο,) θοῦ. | * στάσο, στῶ. | (δόσο,) δοῦ. |

18. All these are conjugated after the *pres. pass.* See below, *Obs.* III. about the Attic forms of the *opt.* and *conj.* (πρόσθοιτο, πρόσθωμαι, &c.).

19. The *infn.* keeps the accent even in composition, ἀποθίσθαι, ἀποδόσθαι. The *imper.* retains the accent in the *sing.* only when the *preposition* is but of one syllable; ex. gr. προσθοῦ, προσδοῦ, ἀφοῦ (of ἴημι): when the *prep.* has two syllables, the accent is removed on it, ex. gr. περιδοῦ, ἀπόδοῦ. In the *pl.* the accent always is on the *prep.* ἐπίθεσθε, πρόδοσθε, ἄφισθε.

20. The *aor. 2. med.* of ἴστημι does not occur: it is stated here for the sake of analogy for other verbs, ex. gr. ἐπτάμην of ἵπταμαι (*Anom.* πέτομαι).

³ The *aor. 2.* and *fut. 2. pass.* are not possible in this formation, (except that some verbs in ννμι can form them of the radical verb, *Anom.* ζεύγνυμι,) and there is no *fut. 3.* of these verbs occurring; yet the anomalous *fut.* ἐστήξομαι (*Obs.* II. 4.) may be considered as such.

Verbal Adjectives.

| | | | | | | |
|--------|--|---------|--|--------|--|-----------|
| θετός, | | στατός, | | δοτός, | | of ΔΕΙΚΩ. |
| θετός, | | στατός, | | δοτός, | | |

II.—Observations to ἵστημι.

1. The verb ἵστημι is divided between the transitive signif. *to place*, and the intrans. *to stand* (§ 113, 2). In the act. voice, the tenses which denote *to place* are, the pres. and imperf. ἵστημι, ἵστην, fut. στήσω, aor. 1. ἔστησα : those which denote *to stand*, are,

the perf. and plusq. ἕστηκα, ἕστηκεν, aor. ἔστην.

The pass. throughout means *to be placed* ; but the pres. and imperf. ἵσταμαι, -μην, as middle voice, together with the fut. med. στήσομαι, signify sometimes *to place one's self*, and sometimes *to put up* (to erect, for instance, a monument). The aor. 1. med. always has the latter signif.

2. The perf. act. from its signif. is here not a perf., but a pres. tense, and the plusq. of course an imperf. (§ 113. Obs. 11.)

ἕστηκα, *I stand* ;

ἕστηκεν, *I stood* ; ἕστηκώς, *standing*, &c. ⁴

3. In the dual and pl., and in the collateral moods, there is generally an abbreviated form of the perf. and plusq., which becomes the pres. tense in μι : this form being also peculiar to other verbs, is explained § 110, and is stated here merely to complete the verb ἵστημι.

Perf. plur. ἕσταμεν, ἕστατε, ἕστασι(ν),

dual, ἕστατον,

plusq. plur. ἕσταμεν, ἕστατε, ἕστασαν,

dual, ἕστατον, ἕστατην,

conj. ἑστώ, ἦς, ἦ, &c. opt. ἑσταίην,

imper. ἑσᾶθι, ἑστάτω, &c.

infm. ἑσταναι,

part. (ἑσταώς) ἑσώς, ἑσῶσα, ἑσὸς ⁵, gen. ἑσῶτος, Ion. ἑστίως, ῶτος,

so that this perf. and plusq. have assumed in most of their forms the formation and signif. of both the pres. and the imperf.

4. It is on account of this signif. of the pres. (and because the fut. στήσω means *I shall place*, στήσομαι, *shall place myself*;) that ἕστηκα, *I stand*, has produced a peculiar anomalous

fut. ἑστήξω or ἑστήξομαι, *I shall stand*,

with which you may compare a similar fut. in the Anom. θνήσκω.

5. But there is also for the transitive signif. a

perf. ἕστακα, *I have placed*,

which belongs, however, to a later period. The old Attics use, in both significations, instead of the perf. the two aor. or a circumlocution. (See § 97. Obs. 6.)

6. There is in some editions of Homer the syncopated form of the plusq. 3 pers. pl. ἕστασαν in both the transitive and the intrans. signif. ; but the correct reading seems to be ἕστασαν as usual in the sense of the imperf. *they were standing*, and

⁴ But in some compounds, of which the middle voice has the intrans. signif., the perf. act. may be conceived as a real perf. in English, ex. gr. ἀνίστημι, *I raise up*, ἀνίσταμαι, *I rise, stand up*, ἀνέστηκα, *I have risen, stand*. From this perf. denoting the pres. time the corrupt Greek has formed a peculiar pres. tense; hence 1 Corinth. 16, 13, *στήκετε, stand*.

⁵ See about the irregular shortening of the neuter ἑσὸς, in Buttm. *Complete Gr. Gr.*, the verb ἵστημι in the *List of Verbs*.

ἔστασαν abbreviated for ἔστησαν, (of the *aor.* 1. ἔστησα,) as *aor. they placed*, (*Od.* σ. 307.) which, like other *aor.*, might be used in the sense of the *plusq. they had placed* (*Il.* μ. 56). Compare a similar abbreviation ἔπρεσε in the *Anom.* πῖμπρημι.

7. There is also an Homeric abbreviation, ἔστητε, *you stand*, (*Il.* δ. 243. 246.) for ἑστήκατε or ἕστατε.

III.—Obs. on the Conj. and Opt.

1. The *conj.* and *opt.* of the verbs in *μ* have always in their regular formation the accent on the termination, whilst these *moods* in the common conjugation constantly throw the accent, whenever the termination allows it, on the preceding syllable (τύπτῃς, τύπτωμεν, τύπτοιμι, τύπτονται, &c.). Thus τιθῶ, διδῶμεν, τιθεῖν, τιθεῖντο, &c.

2. This accent arises from the circumstance that the syncope, which is essential in the verbs in *μ*, cannot well take place in these *moods*; for their characteristic is not in the terminations *μεν, τε, μαι, &c.*, which they have in common with the *indic.*, but precisely in the vowel which precedes these terminations. This they cannot reject, but combine it with the vowel of the radical verb, and thus make it a long vowel, which, in conformity to the rule, takes the accentuation of the contraction (§ 28. *Obs.* 9).

3. This combination differs, however, from the usual contraction of the same *moods* in the verbs in *άω, έω, ύω*. The difference of the *opt.* in the two conjugations is obvious. In the *conjunctive* of contracted verbs the vowels *ει, αι, οη, υη*, coalesce in various ways; the *conjunctive* of the conjugation in *μ* is more simple. Verbs having *η* in the *indic.* (τίθημι, ἵστημι,) retain also throughout this *η* and the *υ* of the common *conjunctive*; but those in *ωμ* have *ω* and *φ* instead of *η* and *υ* (see the *paradigms*). The *conjunctive* ἱστᾶς, ἱστᾶ, which is also stated, belongs to the form ἱστᾶω, and is neither so good, nor so frequent, § 106. *Obs.* 5. See *Obs.* IV. about the Ionic resolution or lengthening of these forms.

4. The accentuation of the conjugation in *μ* does not differ from that of the usual barytone verbs; but the wish to make these *moods* conformable to analogy with regard to the accent, occasioned deviations in the *pass. voice*, which were more or less used in some verbs, and this induced us to state the regular form for uniformity's sake, and to render the deviations more sensible. In the two verbs τίθημι and ἵημι, (§ 108.) the Attics drop the radical vowel, and take the terminations of these two *moods* from the common conjugation, throwing the accent back wherever it can be done, so that these forms look exactly as if they were made of the *indic.* in *ομαι*. The difference in the *conjunctive* is simply in the accent:

τίθωμαι for τιθῶμαι,

aor. 2. *med.* πρόσθῃται, πρόηται, &c.

but the *opt.* has the additional diphthong *οι, ex. gr.*

τίθοιτο, περίθοιντο, πρόσισθε.

(Compare below κάθημαι in ἡμαι, and μέμνημαι in μμνήσκω.)

5. It is only the *opt.* of ἵσταμαι, which, preserving the regular diphthongs, takes this accentuation in all Greek writers,

ἵσταιο, ἵσταιτο, ἵσταισθε, ἵσταιντο,

but the *conj.* always is ἱστῶμαι, συνιστῆται, &c. These two *moods* in διδομαι are, however, sometimes met with accented in the following way, which passes for an Atticism,

conj. διδωται, *opt.* ἀπόδοιντο⁶.

⁶ Fischer on *Weller*, 2. 469, 470. 472. 484, 485. has collected instances even of Ionic writers, but they are far from being sufficient, and this Atticism is in general so fluctuating, that there is yet much room for further inquiries.

In all the other verbs which are conjugated like ἴσθαι and δίδωμι, these two moods always are *proparoxytona*, *ex. gr.* δύνωμαι, δύναιτο, δναιτο, ἐπίσθηναι, from δύναιμαι, δνίναμαι, ἐπίσθαιμαι (see the *Anom.*); δνοίτο, from the anomalous δνομαι (with the radical ο). We also find in the verbs in αμαι, as in τίθεμαι, instances of their going over to the form οἰμην : see the *Anom.* μάρναμαι and κρίμαμαι.

6. The verbs in μι usually form these two moods from υω (δεικνύς, δεικνύοιμι) : yet there are instances showing that they also followed the analogy of the others by taking merely ῡ instead of the double vowel : *opt.* δαίνυτο, *Il. ω.* 665. πήγνυτο, *Plato Phædr.* extr.; *conj.* 3 pers. sing. σκεδαννύσι, (according to the old form τύπρησι, τιθῆσι,) *ibid.* p. 77. d.⁷

IV.—Dialects.

1. Much of what has been stated respecting the different dialects in the common conjugation is also applicable here ; *ex. gr.* the *iteratives* in σκον, which always have the radical vowel short before this termination, *ex. gr.*

imperf. τίθεσκον, δίδοσκον, δεικνυσκον,
aor. 2. στάσκον, δόσκον,

and the *inf.* τιθέμεν, ιστάμεν, ιστάμεναι, (for τιθέναι, ιστάναι,) θέμεν, θέμεναι, δόμεναι, (for θεῖναι, δοῦναι,) στήμεναι for στήναι, &c. ; and further the Ionic termination of the 3 pers. pl. in αται, ατο, *ex. gr.* τιθίεται for τιθενται, ιδιδόατο, &c. That the Dorians have ā instead of η in verbs whose radical is α, is a matter of course, ἴσῃαμι, σῃάναι.

2. Epic poets for the sake of the metre use the *inf.* τιθήμεναι, *part. pass.* τιθήμενος, and διδοῦναι for δίδοναι, or retain the *redupl.* where it is not usual, *ex. gr.* διδώσω.

3. In the verbs in ημι of ᾰω the Ionians are fond of changing the α before vowels into ε, *ex. gr.* ιστίαισι (for ιστάαισι, commonly ισῃαισι). Compare above § 105. *Obs.* 8. Hence they say in the 3 pers. pl. *pass.* ιστίαιται, (instead of ιστάαιται,) for ἴστανται, *Obs.* 1.

4. The Ionic omission of the σ in the terminations σαι and σο (*Obs.* III. to § 103.) occurs somewhat less frequently here : Herod. ἐπίσσει, (for -σαι,) from ἐπίσθαιμαι, ἐπίσθασαι, Hom. θέο for θέσο, μάρναο for μάρνασο, δαίνυο for δαίνυσο.

5. The Dorians instead of σι have τι, in the *sing.* τίθητι for τίθησι, and in the *pl.* restoring the ν, (compare *Obs.* V. 4. to § 103.) τιθέντι, ιστάντι, διδόντι, for -εῖσι, ᾄσι, οὔσι.

6. The Dorians and Epic poets cut off a syllable of the 3 pers. pl. of the *imperf.* and *aor.* 2. *act.* in σαν, and use merely the ν with a short or shortened radical vowel before it ; consequently instead of εσαν—εν, *ex. gr.*

ἐτιθεν for ἐτίθεσαν,

instead of εσαν—αν, *ex. gr.*

ἐφᾶν for ἐφασαν, (see φημί,)

ἐσᾶν, βᾶν, for ἐστησαν, ἐβησαν,

instead of οσαν, υσαν,—ον, ὤν, *ex. gr.*

ἐδον, ἐδύν, for ἔδοσαν, ἐδύνσαν.

7. The Ionians have instead of ἐτίθην—ἐτίθεια for the 1 pers. sing. of the *imperf.*

8. As the *conjunctive* of this conjugation (according to *Obs.* III. 2, 3.) is formed by a kind of contraction, it is resolved in the Ionic dialect into the accented radical vowel prefixed to the usual termination of the *conjunctive* in the following manner :

⁷ See below § 110, 6. (φύην,) and compare *ibid.* 7. φθίμην. The accentuation, which we have adopted above for the *pass.* form δαίνυτο, πήγνυτο, is grounded on the analogy of the instances stated in the preceding *Obs.* Compare above λείλυτο, § 98. *Obs.* 9.

- a.) Verbs with the radical vowel ϵ and α use alike the ϵ as radical vowel, (*Obs.* 3.) thus,
 for $\tau\iota\theta\tilde{\omega}$, $\eta\zeta$, &c. $\tilde{\omega}\mu\alpha\iota$, &c.— $\tau\iota\theta\acute{\epsilon}\omega$, $\tau\iota\theta\acute{\epsilon}\eta\zeta$, $\tau\iota\theta\acute{\epsilon}\eta\tau\epsilon$, $\tau\iota\theta\acute{\epsilon}\omega\sigma\iota$, $\tau\iota\theta\acute{\epsilon}\omega\mu\alpha\iota$, &c.,
 and for $\theta\tilde{\omega}$, $\theta\tilde{\eta}\zeta$, &c.— $\theta\acute{\epsilon}\omega$, $\theta\acute{\epsilon}\eta\zeta$, $\theta\acute{\epsilon}\omega\mu\alpha\iota$,
 for $\iota\sigma\tilde{\omega}$, $\sigma\tilde{\omega}$, $\sigma\tilde{\eta}\zeta$, &c.— $\iota\sigma\acute{\epsilon}\omega$, $\iota\sigma\acute{\epsilon}\eta\zeta$, $\sigma\acute{\epsilon}\omega$, $\sigma\acute{\epsilon}\eta\zeta$, $\sigma\acute{\epsilon}\omega\mu\epsilon\upsilon$, &c.
- b.) Verbs with the radical vowel \omicron make it ω throughout ; thus for $\delta\iota\delta\tilde{\omega}$, $\delta\tilde{\omega}$,
 $\delta\tilde{\omega}\zeta$, &c.— $\delta\iota\delta\acute{\omega}\omega$, $\delta\acute{\omega}\omega$, $\delta\acute{\omega}\eta\zeta$, &c.

9. The Epic poets also resolve like the Ionians, but can do it in two different ways according to the exigency of the metre :

- a.) They lengthen the ϵ . This, according to the general principles, should be done only by $\epsilon\iota$, and thus they have $\theta\acute{\epsilon}\iota\omega$, $\theta\acute{\epsilon}\iota\eta\zeta$, $\theta\acute{\epsilon}\iota\omega\mu\epsilon\upsilon$, &c. for $\theta\tilde{\omega}$, &c., and $\sigma\acute{\tau}\epsilon\iota\omega$ for $\sigma\tilde{\omega}$. But where the vowel is η , they may either lengthen or double it, (§ 28. *Obs.* 3.) so that there is again an η instead of ϵ . This is commonly done in verbs with the radical vowel α : hence they have for $\sigma\tilde{\omega}$, $\sigma\tilde{\eta}\zeta$, $\sigma\tilde{\tau}\tilde{\eta}$, &c. $\sigma\acute{\tau}\epsilon\iota\omega$, $\sigma\acute{\tau}\acute{\eta}\eta\zeta$, $\sigma\acute{\tau}\acute{\eta}\eta$, but with respect to the radical vowel ϵ the usage is fluctuating, and we meet with both $\theta\acute{\epsilon}\iota\eta\zeta$, $\theta\acute{\epsilon}\iota\eta$, $\theta\acute{\epsilon}\iota\eta\tau\epsilon$, and $\theta\acute{\eta}\eta\zeta$, $\theta\acute{\eta}\eta$ ⁸.
- b.) They shorten the characteristic vowel of the *conjunctive*, (according to § 103. *Obs.* V. 15.) but in general only when they lengthen the radical vowel ; thus,

$\theta\acute{\epsilon}\iota\omicron\mu\alpha\iota$, $\sigma\acute{\tau}\epsilon\iota\omicron\mu\epsilon\upsilon$, for $\theta\acute{\epsilon}\iota\omega\mu\alpha\iota$, $\sigma\acute{\tau}\epsilon\iota\omega\mu\epsilon\upsilon$,
 $\sigma\acute{\tau}\acute{\eta}\epsilon\tau\omicron\upsilon$, for ($\sigma\tilde{\tau}\tilde{\eta}\tau\omicron\upsilon$), $\sigma\acute{\tau}\acute{\eta}\eta\tau\omicron\upsilon$,
 $\delta\acute{\omega}\omicron\mu\epsilon\upsilon$, for $\delta\acute{\omega}\omega\mu\epsilon\upsilon$.

10. As the Epic poets make the 3 *pers. sing.* of all *conjunctives* in $\sigma\iota$, (see above, § 103. *Obs.* V. 13.) there arise here forms which must carefully be distinguished partly from the *indic.* and partly from the 3 *pers. pl., ex. gr.* $\iota\sigma\tilde{\tau}\tilde{\eta}\sigma\iota$ for $\iota\sigma\tilde{\tau}\tilde{\eta}$, $\delta\tilde{\omega}\tilde{\sigma}\iota$ for $\delta\tilde{\omega}$.

11. The *opt.* is not resolved, except that the Ionians say $\theta\acute{\epsilon}\iota\omicron\mu\eta\upsilon$ for $\theta\acute{\epsilon}\iota\mu\eta\upsilon$, as if of $\theta\acute{\epsilon}\omega$.

§ 108.—Verbs in $\mu\iota$ from 'ΕΩ, 'ΕΩ, 'ΙΩ.

There are among the rest of the *Anomalous verbs* in $\mu\iota$ some little verbs, of which the root is partly 'ΕΩ, partly 'ΕΩ, and 'ΙΩ, and which consequently may easily be mistaken one for the other, especially in compounds, when the *spiritus* is lost in part ; *ex. gr.* $\pi\rho\sigma\sigma\acute{\epsilon}\iota\upsilon\alpha\iota$ may come from $\acute{\epsilon}\iota\upsilon\alpha\iota$ and $\acute{\epsilon}\iota\upsilon\alpha\iota$, whilst in $\acute{\alpha}\phi\acute{\epsilon}\iota\upsilon\alpha\iota$ and $\acute{\alpha}\pi\acute{\epsilon}\iota\upsilon\alpha\iota$ the *spiritus* may be recognised, but not in Ionic writers, who do not aspirate the consonant in these cases. The radical form 'ΕΩ has three principal significations : 1.) *to send*, 2.) *place*, and 3.) *clothe, put on*. 'ΕΩ signifies *to be* ; and 'ΙΩ *to go*.

I. 'Ιημι, 'to send, throw,' from 'ΕΩ.

1. This verb may throughout be compared with $\tau\acute{\iota}\theta\eta\mu\iota$, from

⁸ The old grammarians do not agree on this point ; hence we meet with both readings in the best editions, and also with a third one, which omits the *iota subscriptum* in the 2 and 3 *pers.* ($\theta\acute{\epsilon}\iota\eta\zeta$, $\theta\acute{\epsilon}\iota\eta$), and thus completely assimilates them to the *opt.* But this reading does not appear well founded, and seems to rest only on the opinion that the ι had passed over to the preceding vowel ($\theta\acute{\epsilon}\eta$, $\theta\acute{\epsilon}\iota\eta$). See *Obs.* V. 14. to § 103, and connect with the contents of the *Obs.* 8, 9. what has been there stated respecting the *conj. aor. pass.*

which it differs but little. The *ι* (according to § 106, 6.) supplies the *redupl.*; in the Attic language it is long. Whenever the short radical vowel *ε* is the initial, it may take the *augment*, being changed into *ει* (§ 84, 2).

Remark.—The comparison with *τίθημι* being presupposed, we barely state what tenses occur of this verb; it is rather uncommon as a simple primitive, and most of the forms mentioned here appear only in its compounds.

ACT. Pres. *ἵημι, ἵης, &c.* 3 *pers. pl.* *ἰᾶσι(ν)* or *ἰέσι(ν)*, the former a contr. of *ἰέασι*, comp. *τιθέασι*.

Inf. *ἰέναι, part.* *ἰέλς, conj.* *ἰῶ, opt.* *ἰέην, imper.* (*ἱέθι*), commonly *ἱέι* of *ἹΕΩ*, as *τίθει* of *ΤΙΘΕΩ*.

Imperf. *ἵην*, and (of *ἹΕΩ*), *ἵουν*, COMPOUND *ἀφίουν* or *ἠφίουν*, (see § 86, *Obs.* 2.) 3 *pers. pl.* *ἠφίσαν*.

Perf. *ἔκα*¹, *plusq.* *ἔκειν*.

Fut. *ἥσω*, *aor.* 1. *ἦκα*, (§ 106, 10.) *Ion.* *ἔηκα*.

Aor. 2. *ἦν*, &c. (not used in the *sing.*, it is supplied by the *aor.* 1.) *pl.* *ἔμεν, ἔτε, ἔσαν*, commonly with the *augment*, *εἰμεν, εἶτε, εἶσαν* (*καθεῖμεν, ἀνεῖτε, ἀφείσαν*).

Inf. *εἶναι, part.* *εἶς, conj.* *ῶ*.

Opt. *εἴην, pl.* *εἰμεν, εἶτε, εἶεν*, for *εἴημεν*, &c.

Imper. *ἔς*.

Conjugate in the same way particularly the compounds; *ex. gr.* *ἀφείναι, ἀφῶ, ἄφες, &c. opt. pl.* *ἀνεῖμεν* for *ἀνείημεν*, &c.

PASS. and MEDIUM, compare *τίθημι*, for instance,

Pres. *ἵμαι, perf.* *εἵμαι, μεθεῖμαι, μεθείσθαι, μεθείσθω, &c.*

Aor. 1. **Pass.** *ἔθην*, commonly with the *augment* *εἶθην*, *ex. gr.* *ἀφείθην, part.* *ἀφεθείς, &c.*

Aor. 1. **Med.** *ἡκάμην* (more in use than the same *aor.* of *τίθημι*, yet only in the *indic.*).

Aor. 2. **Med.** *ἔμην*, commonly with the *augment* *εἶμην*, *ex. gr.* *ἀφείτο, ἐφείντο*²,

from which *ἔσθαι, ἔμενος, (πρόεσθαι, ἀφέμενος,)* *conj.* *ῶμαι*.

Imper. *οὔ* (*ἀφοῦ, προοῦ, πρόεσθε, &c.*). See p. 186.

Verbal Adjectives, *ἔτεός, ἐτός* (*ἄφετος, &c.*).

2. Compare the *Obs.* III. and IV. to the preceding § about the *Attic conj.* and *opt.*, *ex. gr.* *πρόωμαι, πρόηται, ἵοιτο, ἀφίοντο*,

¹ Like *τίθεικα*. There is a more uncommon form, *ἔωκα*, with the intercalated *ω*, according to § 97. *Obs.* 2. of which the *pass.* *ἀφώνται* occurs in the New Testament. See Buttm. *Lexilogus*, I. p. 296.

² The accent is not drawn back, because of the *augment*; see § 84. *Obs.* 4.

πρόοισθε, and about the dialects, *ex. gr.* ἀφέω, ἀφείω, for the *conj.* ἀφῶ, ἦσι for the 3 *pers. sing. conj.* ἦ.

3. There is, however, a peculiar Ionic-Attic form of the *imperf.* in -ειν instead of -ην in the compounds: ποτεῖν, *Od. κ.* 100. ἠφείν, Plato *Euthyd.* 51. See Buttm. *Complete Greek Grammar*.

4. We must also notice the Homeric *fut.* and *aor.* ἀνέσει, ἀνέσαιμι, &c. according to another more regular formation, but which occur only in the compound with ἀνὰ, and, as it appears, merely when this *prep.* signifies *back, again*.

5. There is a primitive verb ἴΩ assumed as theme, especially the compounds ANIΩ, MEΘIΩ. But the forms which belong hither, and are chiefly Ionic and poetical, rest mostly on the accent³. We may, however, rank more safely among these forms Homer's ξύνιον, and the Ionic μεμετιμένος of METIΩ, (*imperf.* μετίετο or ἐμετίετο,) *Ion.* for MEΘIΩ, commonly μεθίημι, μεθίετο, μεθειμένος.

II. εἶσα, *I placed*, and ἦμαι, *I sit*.

1. A defective verb, of which the following forms occur in its *transitive* signification, but only in particular fixed meanings, *to erect a building, lay an ambush*,

Aor. 1. εἶσα, *med.* εἰσάμην,

where the diphthong properly is the *augment*; whence the *part.* ἔσας, (*Od. ξ.* 280.) and for the sake of the metre *infin.* ἔσσαι, (ἐφέσσαι,) ἔσσατο, and with the syllabic *augment* ἰέσσατο, (*Od. ξ.* 295.) which forms are liable to be mistaken for the similar ones of ξέννυμι:—but the diphthong ει served also to strengthen the other forms, *imper.* εἶσον, *part.* εἶσας, εἰσάμενος. The *fut. med.* εἶσομαι occurs but rarely. Whatever is wanting is supplied by ἰδρύω.

2. But the *perf. pass.*, which mostly has the power of an *intransitive pres. tense*, is

ἦμαι, *I sit*.

Pres. ἦμαι, ἦσαι, ἦσται, &c. 3 *pers. pl.* ἦνται (*Ion.* ἔαται, *Epic* εἶαται).

Imperf. ἦμην, ἦσο, ἦστο, &c. 3 *pers. pl.* ἦντο (*Ion.* ἔατο, *Epic* εἶατο).

Infin. ἦσθαι, *part.* ἦμενος, *imper.* ἦσο, ἦσθω, &c.

³ If we write, for instance, the 2 *pers. sing. pres.* μεθείς, it belongs to ἸΕΩ, but μεθείς to ἸΩ.

3. The compound *κάθημαι* is, however, more in use. This does not take the *σ* in the 3 *pers.* except when it has not the syllabic *augment* in the *imperf.*; thus

κάθημαι, 3 *pers.* *κάθηται*,

ἐκαθήμην or *καθήμην*, 3 *pers.* *ἐκάθητο* or *καθήστο*,

Inf. *καθήσθαι*⁴, *part.* *καθήμενος*, *imper.* *κάθησο*,

Conj. *κάθωμαι*, *η, ηται*, &c. *opt.* *καθοίμην*, 3 *pers.* *κάθοιτο*
(compare § 107. *Obs.* III. 4).

Later writers employ also for the 2 *pers.* the form *κάθη*, and in the *imper.* *κάθου*, for *κάθησαι*, *κάθησο*. The Ionians have in their usual way a *τ*—*κάτημαι*, 3 *pers. pl.* *κατέεται*, &c.

4. Whatever is wanting, is supplied by *ἔζεσθαι* or *ἰζεσθαι*, and its compound with *κατά*.

III. *ἔννυμι*, (Ion. *ἐννυμι*), *I clothe, put on*, follows the conjugation of *δείκνυμι*, and has its deficiencies supplied by the theme *ἔΩ*. See § 112, 14.

When not compounded, this verb is merely poetical, and we find the

Fut. *ἔσω*, *ἔσσω*, *aor.* *ἔσσα*, *inf.* *ἔσαι*, *ἔσσαι*, *med.* *ἔσσάμην*,

perf. pass. *εἶμαι*, *εἴσαι*, *εἴται*, &c. whence the 3 *pers. pl. plusq.*

εἶατο (*Il.* σ. 596.)—and of the form *ἔσμαι*, *plusq.*

2 *pers.* *ἔσσο*, 3 *pers.* *ἔστο*,

and with the syllabic *augment*, *aor.* *ἔεσσατο*, *plusq.* *ἔεστο*.

The compound *ἀμφιέννυμι* is used in prose :

Fut. *ἀμφιέσω*, *Attic* *ἀμφιῶ*, *aor.* 1. *ἠμφιέσα*, *ἀμφιέσαι*,

Perf. pass. *ἠμφιέσμαι*, *ἠμφιέσαι*, *ἠμφιέσται*, &c. *inf.* *ἠμφιέσθαι*.

The compound with *ἐπὶ*, commonly without eliding the *ι*, is likewise used; *ex. gr.*, *aor.* 1. *med.* *ἐπιέσασθαι*.

IV. *εἰμι*, *I am*, of *ἔΩ*.

1. The usual conjugation of this verb is the following :

Pres. *Sing.* *εἰμι*, *εἷς*, commonly *εἶ*, *ἔστιν*, *ἔστί*,

Dual, — *ἔστων*, *ἔστων*,

Pl. *ἔσμεν*, *ἔστέ*, *εἰσιν*, *εἰσὶ*,

Inf. *εἶναι*, *part.* *ὦν*, (*gen.* *ὄντος*), *οὔσα*, *ὄν*,

Conj. *ὦ*, *ῆς*, *ῆ*, *ῆτον*, *ῆτον*, *ὦμεν*, *ῆτε*, *ὦσι(ν)*,

Opt. *εἶην*, *εἷς*, *εἷη*, *εἷητον*, *εἷήτην*, *εἷημεν*, seldom *εἷμεν*, *εἷητε*,
seldom *εἷτε*, *εἷσαν*, commonly *εἷεν*⁵.

⁴ Be careful to observe in the compounds the difference in the accentuation of *κάθημαι* and *καθήσθαι*, just as in *εἶμαι*. (§ 109. II.)

⁵ The particle *εἷεν*, *well! be it so!* appears to have arisen from the 3 *pers. sing.* *εἷη*, for it requires the *sing.* whether you supply *τοῦτο* or *ταῦτα*.

Imper. ἴσθι⁶, ἔστω⁷, *Du.* ἔστων, ἔστων, *pl.* ἔστε, ἔστωσαν *or* ἔστων,
Imperf. Sing. ἦν, ἦς, commonly ἦσθα⁸, ἦν,
Dual, — ἦτον, *or* ἦσπον, ἦτην, *or* ἦστην,
Pl. ἦμεν, ἦτε, *or* ἦστε, ἦσαν.

The *fut.* is formed as *med.* :

ἔσομαι, 2 *pers.* ἔσῃ *or* ἔσει, 3 *pers.* ἔσεται, commonly ἔσται,
infin. ἔσεσθαι, &c.

Verbal adj. (*neuter*) ἐστέον (*συνεστέον*, &c.).

2. There is, moreover, of the *med.*

1 *pers. sing. imperf.* ἦμην,

the same with the *act.*, but of less frequent occurrence in the old writers. See about a pretended 3 *pers. pl.* εἶατο, for ἦντο, *Od.* v. 106. Buttm. *Complete Gr. Gr.* The 2 *pers. sing.* of the *imper.* ἔσο, ἔσσο, is found in Doric and Epic writings.

3. The present εἰμι, &c. is enclitical, but is only used as such when it merely is the *logical copula* (connecting the predicate with the subject); whenever it denotes *a being, an existence*, or has a particular emphasis, it retains its accent. The 3 *pers. sing.* in particular then has it on the first syllable; *ex. gr.* θεὸς ἐστίν, ἐστὶ μοι δοῦλος. It is also always in this form ἐστίν after the unaccented particles ὥς, οὐκ, εἰ, and after τοῦτο and ἀλλὰ, when these words have the apostrophus, οὐκ ἐστί, τοῦτ' ἐστίν. Else, when the encliticity is barely prevented, (see § 14, 5.) the accent is on the final syllable; *ex. gr.* λόγος ἐστὶ, ἀγαθὸς δ' ἐστίν. The 2 *pers.* εἰ *or* εἷς never is enclitic, but the dialectic form ἐσσι is so (4).

4. There is no verb in which the dialects differ more than in this. We simply mention those particulars which do not follow of course from what was stated in this respect in the *Obs.* to § 103.

PRES. Doric sing. ἐμμί, ἐσσι, ἐντὶ, which also serves for the 3 *pers. pl.* εἰσί:—*Ionic* 2 *pers. sing.* also ἐσσι, 1 *pl.* εἰμὲν, 3 *pl.* ἔασι(ν):—there is likewise a poetical form ἐμὲν for ἐσμέν.

IMPERF. Ionic sometimes ἦα and ἔα, 2 *pers.* ἕας, 3 *pers.* ἦε *or* ἦεν, 2 *pers. pl.* ἕατε, &c. and sometimes ἔον, (the 1 *pers.* in Homer,) of the primitive form ἘΩ, and ἔσκον. The Attic form of

the 1 *pers.* ἦ for ἦν,

⁶ This must not be confounded with ἴσθι, *know!* See in the following § οἶδα.

⁷ Plato, *Rep.* 2. p. 361. has a singular form ἦρω.

⁸ With later writers ἦς. Compare § 103. *Obs.* V. 12.

comes from the form *ἔα*. Instead of the 3 *pers. sing.* *ἦν*, Epic poets have likewise the lengthened *ἦν* and *ἔην*⁹. By a singular anomaly the Dorians have *ἦε* for the same 3 *pers.* The 3 *pers. pl.* is *Ion.* *ἦσαν*, and *Doric* *ἔσαν*¹⁰.

Infinit. old and *Ionian* *ἔμεν*, *ἔμεναι*, *ἔμμεν*, *ἔμμεναι*,

Doric *ἦμεν* and *ἦμες*¹¹.

Lastly, the Ionians make of the primitive form *ῥεω part.* *ἔων*, (with the accent on the final syllable,) *conj.* *ἔω*, *opt.* *ἔοιμι*.

5. In the compounds of this verb the *prep.* takes the accent, whenever it is not contrary to the general rules (see *Obs.* I. to § 103); for instance, *πάρεμι*, 2 *pers.* *πάρει*, but *παρῆν*, (because of the *augment*,) *παρέσται*, (because of the *syncope*,) *παρεῖναι*, (*ibid.* *Obs.* I. 4, 3.) *conj.* *παρῶ*, *ῆς*, *ῆ*, &c., and the *opt.* 3 *pl.* *παρεῖεν*, because of the formation in *μι*. The *part.* too keeps the accent; *ex. gr.* *παρών*. (See below § 117. about *πάρα*, *ἐνι*, &c. for *πάρεστι*, &c.)

V. *εἶμι*, *I go*, of *ἴΩ*.

1. The radical vowel of this verb is *ι*, which lengthened becomes *ει*, and is attended with many an anomaly in form and signification. The conjugation of what is in use, is as follows:—

| | | |
|---|-----------------------------------|------------------|
| Pres. <i>Sing.</i> <i>εἶμι</i> , | <i>εἶς</i> , commonly <i>εἶ</i> , | <i>εἶσι(ν)</i> , |
| <i>Dual</i> , — | <i>ἵτον</i> , | <i>ἵτον</i> , |
| <i>Plur.</i> <i>ἴμεν</i> , | <i>ἴτε</i> , | <i>ἴασι(ν)</i> , |

Infinit. *ἵεναι*,

Part. *ἰὼν*, always with the accent on the final syllable, like the *part. aor.* in other verbs.

Conj. *ἴω*, *opt.* *ἴοιμι* or *ἰόην*,

Imper. *ἴθι*, (in compounds *εἶ*, as *πρόσει*, &c.) *ἴτω*, &c.

3 *pers. pl.* *ἴωσαν*, or *ἰόντων*,

IMPERF. *Sing.* *ἦεν*, commonly *ἦια*, or *ἦα*,

ἦεις, or *ἦισθα*,

ἦει, or *ἦειν*¹², (*Ion.* *ἦιε* or *ἦιεν*),

⁹ *Il.* λ. 762. has *ἔην* for the 1 *pers.*, which is doubtful. See Buttman's *Complete Gr. Gr.* p. 551. *Note*.

¹⁰ That *ἦν* is also quoted for *ἦσαν*, rests on a few passages of poets, where *ἦν* is construed with a *plural*, but preceding it, as *τῆς δ' ἦν τρεῖς κεφαλαί*, *Hesiod*, Θ. 321. in which case it is a peculiarity of syntax. See below, § 129. *Obs.* 2.

¹¹ Both *Doric* forms are also the 1 *pers. pl. imperf.*

¹² Chiefly only before vowels.

Plur. ἤειμεν, or ἤμεν,
 ἤειτε, or ἤτε,
 ἤεσαν (*Ion.* ἤισαν, *Homer* ἤσαν).

The *dual*, according to the analogy of the 2 *pers. pl.*

MED. (with the signif. *to hasten, hasten on or away*), is used only in the *pres.* and *imperf.*

ἔμεται, ἔμεην,
 and is conjugated like ἔμαι (of ἔημι).

Verb. adj. ἰτέος, ἰτὸς, or ἰτητέος, ἰτητός.

2. The compounds take the accent in the same way as those of εἰμι, *ex. gr.* πάρειμι, πάρεϊ, and thus agree with the same *persons* in that verb, as does the 3 *sing.* πάρεϊσι with the 3 *pl.* in εἰμί.

3. This verb is the only instance of a verb in μι having ι for its radical vowel¹³. As the verbs with the radical vowel ε keep this vowel in the *pl.*, but change it into η in the *sing.*, so does εἰμι lengthen the ι into ει (εἰμι, εἴσι, ἔμεν, ἔτε, like τίθημι, ἡσι, ἔμεν, ἐτε). In the *inf.* ἔναι, and in the *med.* ἔμαι, &c. the ε is a mere intercalation; it should properly be ἔναι, ἔμαι, (as τίθημι, -έναι, -μαι,) and the old and *Epic inf.* ἔμεν, ἔμεναι, (like τιθέμεν or τιθέναι,) agree with this analogy. The *Homeric opt.* εἴην, (*Il.* ω. 139. *Od.* ξ. 496.) is perfectly analogous with ει instead of ι, according to the analogy of φῦην: see § 107. *Obs.* III. 6. with the *Note*. Tradition has also admitted one instance of the *opt.* ἰείην, like τιθείην in *Il.* τ. 209, according to the literal analogy of ἔναι (τιθέναι). *Homer* has εἴσθα instead of εἴς or εἴ.

4. No tenses but those stated above are in use in the common language; this verb is really a defective one. The active forms which we have mentioned belong to the mixed anomalous verb ἔρχομαι, ἦλθον, (see the *Anomalous Verbs*,) and supply some of its less usual forms.

5. There is a singular anomaly in this verb in point of signification; the *pres.* εἰμι conveys the meaning of the *fut.* *I shall or will go*, without any genuine exception but in *Epic* poets and later writers. This εἰμι thus supplies the *fut.* ἐλεύσομαι, (see the *Anom.* ἔρχομαι,) which, owing to its heaviness, particularly in compounds, is less used¹⁴.

¹³ The *pl.* of διέδια, and the *aor.* 2. *med.* ἐφθίμην, (see the *Anom.* δεῖσαι, φθίω,) are isolated syncopated forms, which follow the same analogy (compare § 106. *Obs.* 8).

¹⁴ This is by no means confined to the *Attics*; see, for instance, *Herod.* 3, 72. (πάριμεν,) *Hom.* *Il.* κ. 450. Only that in *Homer* there are also instances of its being the *pres.* (*ex. gr.* *Od.* κ. 191.) but there are no genuine instances of this in the

6. The other *moods* of εἶμι, whose nature allows it, may also convey the meaning of the *fut.*, though this does not immediately appear in accessory or dependent sentences, in which they generally are employed¹⁵. It is most distinctly seen in the *part.*, *ex. gr.* παρεσκευάζετο ὡς ἀπιὼν, *he equipped himself as one who will go away*¹⁶. But in the generality of instances all the other *moods* and the *part.* have the signif. of the *pres.*, and are thus used for the same *moods* of ἔρχομαι, to which they are commonly preferred, as being less heavy.

7. The anomalous accent of ἰὼν must not mislead the learner to mistake this participle for an *aorist*. The same anomaly takes place in the Ionic ἐὼν of εἶμι and in κιών. See the *Anom. κίω*¹⁷.

8. Instead of the *imperf.*, which we have given above, ancient grammarians have another, εἶν, εἶς, εἷ, ἵμεν, ἵτε, ἴσαν, and along with it an *aor.* 2. ἴον, ἴες, &c., to which they erroneously annex the *part.* ἰὼν, merely for the sake of its accent. Whatever occurs of these forms is barely Epic, and fluctuates like other old *præterites* between the signif. of the *imperf.* and of the *aor.*; but we never meet with any except the 3 *pers.*

ἴε or ἴεν, ἵτην, ἴσαν¹⁸.

Grammarians alone supplied thus the two other forms according to analogy¹⁹.

9. Out of these two simple *præterites* arose in common use two more complete forms, viz. from ἴον, with the Epics ἥιον or ῆον, and from εἶν, in common language, the ῆειν mentioned above. This last form at the same time became ῆια or ῆα, which is the Ion., just as in τίθημι, ἐτίθην gave the Ion. ἐτίθεα,

Attics, at least in prose; for those are not genuine which may be expressed in English by a *pres.*, though the sense unquestionably points to the *fut.*; for instance, *I am now going home*, instead of *I will, shall go home, am on the point of going home*.

¹⁵ *Ex. gr.* Thuc. 5, 7. Ἐνόμιζεν, ἀπίναί, ὁπόταν βούληται, *he thought he should be able to go away when he liked*, where we also could say in English, *he hoped to go away*.—Again, after ὄμνυμι, *ex. gr.* ὤμοσεν, ἀπίναί, *juravit se abiturum, he swore to go away*. See also Plato *Phæd.* 103.

¹⁶ It is plainly the *fut.* in Xenoph. K. A. 2, 3. extr. Ἡξω συσκευασάμενος, ὡς ἀπάξων ὑμᾶς εἰς τὴν Ἑλλάδα, καὶ αὐτὸς ἀπιὼν ἐπὶ τὴν ἑμαντοῦ ἀρχήν.

¹⁷ The *part.* ἰὼν may be considered as a *præterite*, in connexions like *ex. gr.* Il. α. 179. οἶκαδ' ἰὼν—Μυρμιδόνεσσιν ἀνασσε. But we shall show in § 145. *Obs.* 7. that evident *pres.* tenses are thus employed. There is no true *part. aor.* but ἐλθὼν (see *Anom. ἔρχομαι*).

¹⁸ If ἀπιμεν, πρόσισαν, and the like, be found as *imperf.* in the editions of prose-writers, they are either false readings (*ex. gr.* ἵμεν for ῆμεν) or the incorrect language of later writers.

¹⁹ εἶν, namely, bears the same relation to εἶμι and ἴσαν, as ἐτίθην to τίθημι and ἐτίθεσαν.

and in εἶμι, (*I am*), ἦν became the Ion. ἦα, with this difference, that this ἦια, ἦα, continued also in use in the Attic language, along with ἦειν. Very incorrectly the old grammarians stated this ἦια, ἦα, as a *perf.*, and ἦειν as a *plusq.* derived from it, though the signification militated against it, and there are no other characteristic forms of a *perf.* ἦια, (in — ασι, — ἐναι, *part.* — ὤς,) occurring any where²⁰. This *imperf.* ἦα, ἦεις, &c. has chiefly continued in use to supply the place of the *imperf.* ἡρχόμεν of ἔρχομαι, which, because of its equivocal meaning, ἀρχομαι having the same *imperf.*, was seldom employed²¹.

10. We must further notice in the Epic language another *medial* form: but without including the accessory idea of *haste*:

Fut. and *aor.* 1. εἴσομαι, εἰσάμην,

which are both liable to be mistaken for the similar forms of

²⁰ Compare with this ἦειν and ἦιον as a lengthening of εἶν and ἰον, the form ἡεῖδεν for ᾗδεν or εἰδεν in the following *Section*, under *οἶδα*. For the reading ᾗειν with the *iota subscriptum* has unquestionably been introduced by grammarians merely for the sake of this derivation from ἦια, and the lengthening itself is owing to the wish of applying the *augment* without preventing the syllable εἰ being recognised. But the forms ᾗειμεν, ᾗειτε, ᾗεσαν, which really occur, have undoubtedly been introduced solely by the seeming analogy of the *plusq.*, since in the beginning ᾗμεν, ᾗτε, ᾗσαν, were alone used; hence the latter form (ᾗσαν) has really continued in the Ionic dialect.

²¹ It will be proper to give some examples of ᾗα as *imperf.*: Plato *Rep.* 5. *init.*, where Socrates relates a conversation, and after having stated the question of the interlocutor, 'what kinds of malice he meant,' continues, Καὶ ἐγὼ μὲν ᾗα τὰς ἐφεξῆς ἐρώων —, ὁ δὲ Πολέμαρχος ἐκείνας — — προσηγάγετο — καὶ ἔλεγεν ἅρτα—. Here any language which makes a distinction between *aor.* and *imperf.* absolutely requires the *imperf.*: *in eo eram ut dicerem*, — 'j'allais dire' in French, and in English, *I was going to say*.—*Xenoph.* K. II. 5, 4, 10. 11. (5, 6.) where the conversation of two persons meeting together is related: 'Ο Κῦρος — εἶπεν, 'Εγὼ δὲ πρὸς σέ, ἔφη, ἐπισκεψόμενος, ὅπως ἔχεις, ἐπορεύομην (a various reading has ἦια instead of ἔφη without ἐπορεύομην). 'Εγὼ δὲ γ', ἔφη ὁ Γαδάτας, ναὶ μὰ τοὺς θεοὺς, σὲ ἐπαναθρασύμενος ἦια.—Plato *Charm.* *init.* Ἦκον μὲν τῇ προτεραίᾳ — ἀπὸ τοῦ στρατοπέδου· οἷον δὲ διὰ χρόνου ἀφιγμένος ἀσμένως ᾗα ἐπὶ τὰς συνήθεις διατριβάς, καὶ δὴ καὶ εἰς τὴν Ταυρέου παλαίστραν — εἰσῆλθον, καὶ αὐτόθι κατέλαβον, κ. τ. λ. The first lines here, as in the introduction of others of Plato's *Dialogues*, describe the existing circumstances at the time of the occurrence; ᾗα ἐπὶ τὰς διατριβάς denotes, as the *pl.* shows, a duration, and is consequently an *imperf.*; but immediately with the action, εἰς τὴν Ταυρέου παλαίστραν εἰσῆλθον, begins the fact related in the *aor.*—*Demosth. c. Steph.* I. p. 1106, is also clearly an *imperf.*; for the preceding ἔγνωσαν is a time past, and the following, 'Εγὼ δὲ, εἰ τις ἡδίκηι με, ἐπὶ τούτῳ ᾗα, is the well-known hypothetical statement, where *imperf.* denote the present time; consequently ᾗα as a necessary *imperf.* cannot be changed. But this passage being rather involved, let us take Herod. 2, 42. where the conditional or contingent, 'Εγωγε ἂν οὐκ ἦια — πολλαχῇ τε ἂν ἴσχων ἐμεινυτὸν, stands without any premises, and, as the context shows, cannot possibly be time past. These and other distinct passages, in which the natural order of thoughts, and the known practice of the language, suggest the *imperf.*, must serve as a foundation to judge of passages in which the *aor.* may appear more proper, and the same with other passages of the ancients, where real *imperf.* stand in a connexion which leads us to expect an *aor.*, since it frequently happens that the action, which our mind conceives as rapidly performed and past, may be considered by the speaker in its duration, or in its co-existence with another action related by him, when it must, of course, be expressed in the *imperf.*

εἶδω, especially since Homer also has εἶσατο without eliding the vowel of the *prep.* καταεἶσατο, *went down*.

§ 109.

The following verbs must likewise be stated here :

I. Φημί, *I say*, of ΦΑΩ.

| | | | |
|---------------|---------|----------------|----------------------------|
| PRES. Sing. | φημι, | φῆς, | φησὶ(ν), |
| Dual, | — | φατὸν, | φατὸν, |
| Pl. | φαμέν, | φατέ, | φᾶσιν(ν), |
| INFIN. | φάναι, | PART. | φὰς, |
| CONJ. | φῶ, | OPT. | φαίην, Imper. φάθι, |
| Imperf. Sing. | ἔφην, | ἔφης, commonly | ἔφησθα, ἔφη, |
| Dual, | — | ἔφατον, | ἔφάτην, |
| Pl. | ἔφαμεν, | ἔφατε, | ἔφασαν, (poetically ἔφαν), |
| Fut. | φήσω, | aor. 1. | ἔφησα. |

The *med.* φάσθαι, ἐφάμην, (*imper.* φάο for φάσο in Homer,) is used as well as a few *perfects* of the *pass.* voice, like πεφάσθω, (*be it said*), πεφασμένος.

Verbal adjectives, φατέος, φάτος.

1. The *pres. indic.*, with the exception of φής, is enclitic according to § 14. The compounds are accented σύμφημι, συμφής, ἀντίφημι, ἀντιφής.

2. With respect to the signif. of this verb, we must distinguish 1.) the general one, *to say*, 2.) the more particular ones, *to affirm, assert, pretend, concede*, and the like. The *pres.* φημί includes both; but in the first signification it is chiefly the *pres.* and *imperf. act.* with all their *moods*, which are in common use, the rest is supplied by the *Anom.* εἰπεῖν, &c. which see. The *fut.* and *aor.* φήσω, ἔφησα, have preferably the more particular significations, which in the *imperf.*, *infin.*, and *part. pres.*, to avoid ambiguity, are more usually expressed either by φάσκειν, which else is not used in prose, or by the *middle voice*¹.

3. We have arranged and denominated the forms of this verb as their formation requires; but with respect to its use, we notice further that the *imperf.* ἔφην commonly is likewise *aor.* and may be interchanged with εἶπον as perfectly synonymous. To this ἔφην must be joined the *infin.* φάναι, which in a narrative

¹ For instance, ἔφη σπουδάζειν, *he said that he was in haste*, ἔφασκε σπουδάζειν, *he pretended to be in haste*, φάσκων, *pretending, asserting*; οὐ φάμενος, *denying* (for οὐ φημι, is exactly the contrary of φημι, *I affirm, assert*, see § 148. *Obs.* 2).

is always used in the sense of the *præterite*. If in the affirmative we say, for instance, ἔφη ὁ Περικλῆς, *Pericles said*, we say in *sermone obliquo*, φάναι τὸν Περικλέα, *Pericles (is reported) to have said*. Whenever the *infin. pres.* is required, λέγειν or φάσκειν, which we mentioned before, must be employed.

4. In the language of daily intercourse an *aphæresis* (subtracting from the beginning of a word) has given rise to the following forms,

ἡμὶ, *say I*, ('*inquam*,') the French *dis-je*, on repeating one's self in a lively speech; and the same in the *imperf.* ἦν, ἦ, for ἔφην, ἔφη, (φῆν, φῆ,) merely in such locutions, as
 ἦν δ' ἐγὼ, *said I*,
 ἦ δ' ὁς, *said he*,

in relating a conversation; and to this must be added the Epic ἦ, (*he or she said*),

after having related a speech by way of a transition to the continuance of a narrative.

II. κείμει, *I lie*, of ΚΕΙΩ, ΚΕΩ.

PRES. κείσαι, κεῖται, &c. 3 *pers. pl.* κείνται,

Infin. κείσθαι, *part.* κείμενος, *imper.* κείσο, &c.

Conj. κέωμαι, κέρ, &c. *opt.* κείμην,

Imperf. ἐκείμην, ἔκεισο, ἔκειτο, &c.

Fut. κείσομαι,

Compounds κατάκειμαι, κατάκεισο, &c. but the *infin.* κατακεῖσθαι.

1. The Ionians also have of the radical verb ΚΕΩ, κέεται, κέονται, κέεσθαι, besides other forms, as κείαται, κέαται, for κείνται, and the *iterative* κέσκετο.

2. The *act.* form κέω, κέω, in Homer, conveys the meaning of the *fut.*, *I will lie down*. See below the *Note* to δῆω in the *Anom. ΔΑ*.

3. This verb, according to some grammarians, had no *conjunctive mood*; hence we find here and there κείμει, κεῖται, in the sense of the *conjunctive*, *ex. gr.* διάκειμαι, Plato *Phæd.* 84. and κεῖται in Homer, where other critics read κῆται.

4. Along with its simple meaning, κείμει is also considered as a *perf. pass.* of τίθημι: hence all its compounds correspond in their signification to the compounds of τίθημι, *ex. gr.* ἀνατίθημι, *I consecrate*, ἀνάκειμαι, *I am consecrated*².

² The difference between this and the real *perf. pass.* of τίθημι is simply that it denotes the continued *passive* state, and hence has not generally as the other the

III. Οἶδα, *I know*, of εἶδω.

1. The old verb εἶδω properly signifies *to see*; a few of its tenses only signify *to know*. None of the forms of one signification occur in the other; and as the forms which mean *to know* have many other anomalies, it is of great practical use to learn them here separately. Look for it in the sense of *to see* in the list of *Anomalous Verbs* under εἶδω and ὁράω.

2. Οἶδα is properly the *perf.* 2. of εἶδω, like ξοῖκα, Ionic οἶκα, of εἶκω, (*I have seen, perceived*), but has the power of a *pres.* tense in the signification of *to know*, and the *plusq.* has, of course, that of the *imperf.* (see below, § 113. *Obs.* 10.) The 2 *pers.* οἶδας and the whole *pl.* οἶδαμεν, οἶδατε, οἶδασι, are of very rare occurrence in the Attics as the regular conjugation of οἶδα, which is supplied by synocopated forms; as,

| | | |
|---|-----------------------------|-----------|
| PRES. <i>Sing.</i> οἶδα, | οἶσθα ³ , | οἶδε(ν), |
| <i>Dual</i> , — | ἴστον, | ἴστον, |
| <i>Pl.</i> ἴσμεν, | ἴστε, | ἴσασι(ν), |
| <i>Infjn.</i> εἰδέναι, | <i>part.</i> εἰδῶς, ὦα, ὄς, | |
| <i>Conj.</i> εἰδῶ, | <i>opt.</i> εἰδείην, | |
| <i>Imper.</i> ἴσθι ⁴ , ἴστω, &c. | | |

IMPERF. *sing.* ᾔδειν, *Att.* ᾔδην, *I did know*,

(*Comp.* § 113. ᾔδεις, commonly ᾔδειςθα, *Att.* ᾔδησθα,

Obs. II. 2.) ᾔδει, *Att.* ᾔδειν, and ᾔδην,

Pl. ᾔδειμεν, or ᾔσμεν,

ᾔδειτε, or ᾔστε,

ᾔδესαν, or ᾔσαν,

Fut. εἰσομαι, more rarely εἰδήσω, *I shall know or learn.*

Verbal adj. (neuter,) ἰστίον.

The *aor.* and the true *perf.* are supplied from γιγνώσκω.

See the list of *Anomalous Verbs*.

3. The Ionians and Dorians have ἴδμεν for ἴσμεν: the Epics ἴδμεναι and ἴδμεν for εἰδέναι, and instead of the *plusq.* ᾔδειν they also have a lengthened form, for instance, 2 *pers.* ἠείδεις, ἠείδης, 3 *pers.* ἠείδει, ἠείδην, (*Il.* χ. 280. *Od.* ι. 206. *Apoll. Rh.* 2, 822.) and Herod. (1, 45.) has with a shortened termination ἦεἰδε, see

subject of the *act.* with ὑπὸ or πρὸς connected with it, for instance, συνρίθημι, *I put together, compose, συντίθεται ὑπ' αὐτοῦ, it has been put together, composed by him, σύγκειται, it is composed, consists of.*

³ A synocopated form instead of οἶδασθα, οἶδ-σθα. See *Obs.* V. 12. to § 103.—There is an evidently incorrect, yet old and Attic form οἶσθας, see Pierson *ad Mær.* 283.

⁴ Which must not be confounded with ἴσθι from εἶμι.

the *Note* to page 201.—Homer has instead of ἦσαν—ἴσαν with the first syllable shortened (*Od.* δ. 772).

4. Formerly grammarians used to mention here a particular verb,

ἴσημι,

to which they gave all the above forms beginning with ι, and these were considered as syncopated; the forms οἶδα, εἰδέναι, were merely stated in the list of *Anomalous Verbs* under εἶδω. The Doric dialect has indeed a verb ἴσαμι, ἴσης, ἴσασι, but supposing even that all those forms are derived from it, usage has most certainly intermixed them, and the popular language of both old and later times has constantly employed in the *sing.* οἶδα, and in the *pl.* ἴσμεν. The above mixed conjugation is, therefore, best calculated for a Grammar which is to teach the practice of the language.

5. But on looking a little more narrowly into the anomalies of the Greek language, we soon perceive that those forms actually belong to οἶδα or εἶδω. It is obvious that the Ionic ἴδμεν did not come from ἴσμεν: the latter, conformably to general analogy, (see § 23.) rather came from the former, and ἴδμεν as well as the *inf.* ἴδμεναι evidently belong to εἶδω, and not to ἴσημι. Add to this the striking analogy, not only of the language in general, which so readily transfers the forms of the *perf.* by means of a syncope to the conjugation in μι, (see § 110, 9.) but also the analogy of this verb itself, as no one can deny that the forms of the *plusq.* ἦσμεν, ἦστε, differ from ἦδμεν, ἦδειτε, barely by this syncope. Now ἴσμεν, ἴστε, stand exactly in the same relation to οἶδαμεν, οἶδατε, for the difference of the very changeable vowel in this and similar verbs is of no weight whatever. The *imper.* ἴσθι was submitted, exactly like κέκραχθι, ἄνωχθι, to similar abbreviations, (§ 110, 9.) as well as the 3 *pers. pl.* ἴσασι⁵, from which the collateral form ἴσημι appears to be derived.

⁵ The point is completely decided by some striking analogies, especially ἐπέπιθμεν and ἐκέρην, which are compared below, § 110, 9. But it will not be amiss to review here the analogy of all the forms proceeding from ἴσκα and οἶδα. Just as πείθω makes πέποιθα, so do εἶκω and εἶδω make ἴσκα, and properly also ἴοδα, the ε supplying the place of the *redupl.* (§ 84. *Obs.* 6.) A shortened form

οἶκα, οἶδα,

passed from the first verb into the Ionic dialect, and the second into the common language. But the complete form ἴσκα, ἴοδα, by changing οι into ι, and by contraction, (as it were of ἴκα, εἶδα,) produced

the *part.* εἰκώς, εἰδώς, and

the moods εἰδῶ, εἰδείην, stated above, 6. The written language itself furnishes the

6. The syllable *ει* instead of *οι* in the other *moods* of *οἶδα* has in its favour the analogy of *ῥοικα*, (Ion. *οἶκα*), *εἰκῶς* (*Anom.* *εἰκω*). See the *Note* below.—Here too we plainly see the transition to the conjugation in *μι*: for, whilst the *part.* *εἰδῶς* continues in the usual analogy, the *conj.* and *opt.* take the terminations of that conjugation, *εἰδῶ*, (circumflexed,) *εἰδείην*. But the Epic poets may shorten the long vowel of this *conjunctive*, and neglect its accent as readily as in other *conjunctives*: *ἴνα εἶδομεν* for *εἰδῶμεν*.—The radical vowel *ι* was also shortened, *conj.* *ιδέω*, *part.* *ιδυῖα* (Homer^o).

A GENERAL VIEW OF THE ANOMALY OF VERBS.

§ 110.—*Syncope and Metathesis.*

1. It is true that whatever deviates in language from the larger mass of what is regular, still follows some analogy even in this deviation; but this, especially in a dead language, is not always apparent, a variety of instances of the usage in common life, and of the different dialects, not having been assimilated to the language of books. Such isolated instances, which can only be learned and remembered singly, constitute anomaly in

proof that practice retains sometimes several forms at once, and sometimes a single one; the *part.* of *ῥοικα* occurs in the three forms, *ῥοικῶς*, *εἰκῶς*, *οἰκῶς*, but that of *οἶδα* occurs only in one, *εἰδῶς*.—The *plusq.* required a new *augment*: *ῥοικα* commonly took it according to the analogy of *ἑοράζω ἑώραζον, ἑψκειν*: but there was likewise a regular *plusq.* with the syllable *οι* shortened. This appears from the *pass.* form, (of the *perf.* *ἔιγμαi*, *plusq.* *ἤγμην*),

3 *pers. plusq.* *ἤκρο*, without the *augment* *ἔκρο*.

In the same way arose from *ῥοἶδα*,

plusq. (*ἠἰδειν*), *ῥῑδειν*.

To this was added the *syncope*, which, as we shall see below, produced out of *ῥοικα*, (altering the vowel,)

the 1 *pers. pl.* of the *perf.* *ῥοιγμεν*, 3 *dual* of the *plusq.*

ἔικτην,

and out of *οἶδα*, (with the same alteration,) the forms

(*οἶδ-σθα*) *οἶσθα*,

ἰδμεν and *ἰσμεν*, *ἴστε*,

but in the *plusq.* out of *ῥῑδειν*

ῥῑσμεν, *ῥῑστε*, *ῥῑσαν*.

Homer's *ῑσαν* (instead of *ἰδ-σαν*) differs from this *ῥῑσαν*, (instead of *ῥῑδ-σαν*), merely in the omission of the *augment*.—The accent, moreover, shows that *ῑσασι* did not come from *ῑσημι*, since the 3 *pers. pl.* of *ῑσημι* must necessarily be *ῑσᾶσι*, (see *ῑσημι*), and this is confirmed by the additional analogy of the verb *ῥοικα*,

ῥοικα, —(*οι* into *ι*, *ἔικ-σασιν*), *εἰξασιν*,

οἶδα, —(*οι* into *ι*, *ἰδ-σασιν*), *ῑσασιν*.

Both are Attic forms instead of the regular *ῥοικασι*, *οἶδασι*, which establishes the common anomaly of the termination *σασι*, instead of the generally prevailing final syllable *ασι* of the *perf.*

⁶ To facilitate the use of most Dictionaries and Indexes, we observe that all the above statements must be looked for in the *pres.* tenses of *εἰδω*, *εἰδέω*, and *ῑσημι*, and in their compounds.

its strictest meaning; but deviations which occur in several instances are consequently smaller analogies, which ought properly to be added in particular rules and conjugations to the more general ones. This, however, would be rather inconvenient; those smaller anomalies and isolated instances are, therefore, investigated separately, and considered as the anomaly of the language, which in the Greek verb in particular is very considerable.

2. Part of this anomaly has already been stated as exceptions; the rest is arranged in an *Alphabetical List*. But to promote individual observation, and guard against a mere *mechanismus*, not only the smaller analogies to which these deviations conform are mentioned under the head of each verb in the *List*, but we previously review some classes which comprise a greater variety of instances.

3. A main class of deviations is produced by *syncope*. The conjugation in *μι* being, as we have seen above, a kind of syncope, those parts of a common verb which agree with that conjugation must be ranked in this class of anomaly.

4. Some verbs drop the vowel out of their root, *ex. gr.* πέλω, 3 *pl. imperf.* ἔπελε or ἔπλε, πελάω, *aor. 1. pass.* ἐπλάθην, πέτομαι, *fut.* πτήσομαι¹. There are two things principally to be attended to here:—

a.) In some verbs the *aor. 2.* is formed merely in this way, πέτομαι, (*imperf.* ἐπετόμην,) *aor. 2.* ἐπτόμην, ἐγείρω ἐγείρομαι, *aor. 2.* ἠγόρμην, (*I woke*), ἀγείρω, *part. aor. 2. med.* ἀγρόμενος (*assembled*; but *part. pass.* ἀγειρόμενοι, *who are assembling*). Further ἔσχον and ἔσπον, (see ἔχω and ἔπω,) and ἤλυθον, ἦλθον (see ἔρχομαι).

b.) This syncope is most natural after a *redupl.*: hence πιπράσκω from περάω, πίπτω from ΠΕΤΩ, μίμνω from ΜΕΝΩ, and in the *perf.*, as δέμω, *perf.* (δεδέμηκα,) δέδμηκα, (see, however, other similar forms at 11. under *Metathesis*), πέπταμαι from ΠΕΤΑΩ, see πετάννυμι. See also μέμβλεται in μέλω. Hither belong also the *aor.* ἐκεκλόμην and ἔπεφνον from κέλομαι and ΦΕΝΩ with a double *augment* according to § 83. *Obs.* 7.

5. The most usual syncope is that of the connecting vowel²,

¹ Many instances, which seemingly belong to this syncope, are more properly ranked under a metathesis. See below, 11, 2.

² That we call this a syncope, merely because the usual connecting

of which the principal instances will be investigated, viz. under A the *pres.* and *imperf.*, under B the *aor.*, and under C the *perf.*

A) In the *pres.* and *imperf.* (when this continues to be the *imperf.*) the syncope takes place in οἶμαι, ὥμην, for οἶομαι, ὥόμην, and in the Epic ῥύσθαι, ἔρυσθαι, ἔρῡτο, for ῥύεσθαι, ἔρύεσθαι, ἔρύετο, (see ἔρύω,) compare also below in the *List* σεύω, and ἔδμεναι from ἔδω. Hither belongs likewise the Epic στεῦται, στεῦτο, (*to strive, threaten,*) and (according to § 106. *Obs.* 6.) all the verbs in *μι*.

6. Several verbs have (B) an *aor.* with this syncope, which must be compared with the *aor.* 2. or considered as such. In the 1 *pers. act.* nothing remains as termination but the *ν*, and as this can take place only with a vowel preceding, it produces a form which mostly agrees with the *aor.* 2. of the conjugation in *μι* in all its *moods* and *part.* And the vowel of these *aor.*, whether long or short, whether *α* or *η*, conforms generally to the *perf.* 1. of the same verb, and remains unchanged in all its *persons* and *moods*, except that *η* and *ω* are commonly changed in the *opt.* into *ει*, *αι*, *οι*, and in the *part.* into *ει*, *ᾱ*, *ου*. Thus,

σβέννυμι, ΣΒΕΩ, ἔσβηκα,—ἔσβην, ἔσβημεν, σβῆναι, σβείην.

βαίνω, ΒΑΩ, βέβηκα,—ἔβην, ἔβημεν, βῆναι, βαῖην, βῆθι.

διδράσκω, δέδρακα,—ἔδραν, ἔδραμεν, δρᾶναι, δραῖην, δράς³.

κτείνω, ἐκτᾶκα,—ἐκτᾶν, ἐκτᾶμεν, κτάναι, κταῖην, κτάς.

γιγνώσκω, ἔγνωκα,—ἔγνων, ἔγνωμεν, γνῶναι, γνοῖην, γνούς.

βιόω, βεβίωκα,—ἐβίων, ἐβίωμεν, βιῶναι, βιώην, βιούς.

φύω, πέφυκα,—ἔφυν, ἔφῡμεν, φῦναι, φῡην⁴ for φυῖναι, φύς.

See the more complete *aor.* of this kind in ἀλίσκομαι, βιβρώσκω, δύνω, πέτομαι, σκέλλω, τλῆναι, φθάνω, and isolated and uncommon forms in βάλλω, γηράσκω, κλάω, οὐτάω, πλέω, πτήσσω.

Obs. 1. We observe further :

- 1.) The inflection of those *aorists* follows ἔστην with regard to the long vowel (§ 106, 7, 1).
- 2.) in ἔδραν, (δέδρακα,) a long *α* takes the place of *η*, on account of the preceding *ρ* : compare γηράναι from γηράσκω ; see the *Anom.*

vowel does not appear, without intending to assert that it had been there primitively and dropped, follows already from what we stated, § 106. *Obs.* 6, 7.

³ The length of the *α* appears from instances like the close of an anapaestic verse of Aristoph. (*ap. Herodian. Piersoni*, p. 465.) δεῦ | ρο δ' ἄν οὐκ | ἀπέδρα- | μεν, and from the Ionismus ἔδρην. Compare with it particularly γηράναι, in the *Anom.* γηράσκω. We see that the *ρ*, which every where preferably has *ᾱ* after it, also prevails here.

⁴ Theocr. 15, 94. where formerly the reading was incorrectly φυῖ. Compare above, § 107. *Obs.* III. 6.

- 3.) the *aor.* ἔφθην (φθάνω) is the only one which does not take the vowel of the *perf.* ἐφθᾶκα, (*aor.* 1. ἐφθᾶσα,) but that of the *fut.* φθήσομαι.
- 4.) the *aor.* ἔπλων, on account of its coming from πλώω. (not πλόω,) is the only one which retains the ω in the *participle* πλώς, (ἐπιπλώς, *Il.* ζ. 291.) and which undoubtedly had ὦντος (for οὗς, ὄντος). The same is ἐβίων, the only one in common language which has ω instead of οι, in contradistinction from βιοίην, (*opt. pres.*) and in more ancient poets occur also ἀλώψην, γνῶψην.
- 5.) the shortened 3 *pers. plur.* in ν, instead of σαν, has, like ἔστην, the vowel before ν always short, *ex. gr.* βάν, ἔδρᾶν. See § 107. IV. b.

Obs. 2. As we have seen above, § 106, 107. that the termination θι of the *imper.* belongs likewise to the syncopated formation, since it has an immediate connexion with the root, the *imper.* of the above forms, as far as it occurs, is formed in the same way; *ex. gr.* βῆθι, δρᾶθι, γνῶθι, δῦθι (*pl.* βῆτε, δῦτε, &c.). Thus the following four *imper.* in θι and its abbreviation ς (§ 106, 4.) must be ranked among the *aor.* mentioned here, viz.

πῖθι, κλῦθι, σχῖς, φρίς.

See in the *List*, πίνω, κλύω, ἔχω, φρίω.

7. To these *aor. act.* must be added a corresponding *pass.* *aor.* in μην, σο, το, &c., which thus corresponds to the *aor.* 2. *med.* of the regular conjugations. But it must be remembered, 1.) that most instances have not the *medial*, but the *perf. pass.* signif.; 2.) that with regard to the vowel they conform to the *perf. pass.*; and, 3.) that they are exclusively confined to the most ancient poets. Some of them actually belong to one of the mentioned *aor. act.* as *pass.*, viz.

ἐβλήμην, *opt.* βλείμην,—of ἔβλην, (ξυμβλήτην,) see βάλλω,
ἐκτάμην, κτάσθαι, κτάμενος,—from ἔκταν, see κτείνω.

See also in the *List* in the proper place the forms

συγγνωῖτο, οὐτάμενος, and in reference to the mentioned κλῦθι, the old *part.* κλύμενος.

Whence it follows that those which follow the same analogy without any *act.* form occurring, must be considered in the same light: *ex. gr.*

πνέω, πέπνυμαι, — (ἐπνύμην,) ἄμπνυτο,
λύω, λέλϋμαι, — (ἐλϋμην,) λύτο,
φθίω, ἔφθιμαι, — ἐφθίμην, φθίμενος, *opt.* φθίμην.

See the *List*. See also ἐπλήμην in πίμπλημι, ἔνασθε in ναίω, ἔσσύμην in σεύω, ἐχύμην in χέω, and the *part.* κτίμενος, πτάμενος, (in πετάννυμι,) θύμενος, ἀρπάμενος.

8. Neither must the syncopated *aor. pass.*, having a consonant before their termination, (ἔλεκτο, δέχθαι, &c.) be separated from them. They are derived from the simple theme of the verb, and when this simple theme is at the same time the usual one, they distinguish themselves from the *imperf.*

and the *moods* of the *pres.* tense barely by this syncope, on account of which they also agree exactly, like the preceding, with their *perf.* and *plusq. pass.* without a *redupl.*, with which tenses they may be compared, but with which they must not be confounded. In their *act.* and *pass.* and *medial* signif. they all follow the *pres.* in *μαι*, and they too belong exclusively to the most ancient poetry,

δέχομαι, ἐδεδέγμην, ἐδέδεξο, &c. δεδέχθαι,—*aor. syncope*,
(ἐδέγμην,) ἔδεξο, ἔδεκτο, *infin.* δέχθαι, *imper.* δέξο.

μίνυμι, (ΜΙΓΩ,)—(ἐμίνυμι,) μίκτο.

λέξασθαι,—(ἐλέγμην,) λέξο, λέκτο, λέχθαι.

πάλλω,—(ἐπάλλμην,) πάλτο, &c.

ὄρνυμι, (ΟΡΩ,)—*imper.* ὄρσο, ὠρμην, ὦρτο, *infin.* ὄρθαι, *part.* ὄρμενος, and some others like ἔγεντο for ἐγένετο, εὔκτο, (see εὔχομαι,) ἄλτο, (see ἄλλομαι,) ἐλέλικτο, (see ἐλελίζω,) ἴκμενος, ἄρμενος.

Obs. 3. That the *σ* is dropped in terminations beginning with *σθ*, is understood of course here as in the *perf. pass.* Hence δέχθαι, ὄρθαι. Hither belong also the *dual* μιάνην, (see below, μιάνω,) and dropping two consonants, πέρθαι (see below, πέρθω⁵).

Obs. 4. When the *indic.* of these *pass. aor.* retains its *augment* in any verb, of which the *redupl.* is the simple *augment*, it cannot be distinguished from the *plusq.* in point of form : ὤρμην, ἐκτάμην, ἐφθίμην, ἐσσύμην.

9. Lastly (C) in the *perf.* and *plusq.* lengthened forms are sometimes shortened by this syncope, and when such *perf.* have, as we shall see in § 113, the signif. of the *pres.*, they have a 2 *pers. imper.* with the termination *θι* (§ 106, 4. with the *Obs. 8*). This is the case with

κέκραγα,—κέκραγμεν, ἐκέκραγμεν, *imper.* κέκραχθι, (see κράζω,)

ἄνωγα, (see the *List*),—ἄνωγμεν, *imper.* ἄνωχθι.

εἰλήλουθα,—εἰλήλουθμεν, Epic forms for ἐλήλυθα (see ἔρχομαι).

The syllable *οι* from *ει* generally becomes *ι* through this syncope,

πέποιθα, from πείθω,—ἐπέπιθμεν, (Homer,)

ῥοικα, from ῥέκω,—ῥοιγμεν, 3 *pers. dual*,

⁵ These considerations will enable us to appreciate the merit of the usual statement, that not only λέκτο, δέχθαι, &c. but also βλήσθαι, κτίμενος, &c. are instances of *perf.* and *plusq.* rejecting their *redupl.* It is obvious that λέκτο, δέγμενος, are in the same predicament with λύτο, κτίμενος, and these again with βλήσθαι, κτάμενος. But to separate the latter from the *act.* βλήτην, ἔκταν, would be contrary to all grammatical criticism. All the above forms must, therefore, be placed in one category ; they are *aor.* like ἔκταν, ἔβην, and explained by their syncopated formation, which in one part of their forms contains the formation in *μ*.

Perf. ἔϊκτον, *plusq.* ἐίκτην, all poetical forms, and this proves the correctness of our afore-stated derivation from ἴσμεν, &c. viz.

οἶδα, (from εἶδω,)—ἴδμεν or ἴσμεν, ἴστε, 3 *pers. plusq.* ἴσαν, *imper.* ἴσθι,

Infin. Epic ἰδμέναι for εἰδέμεναι, (commonly εἰδέναι,) with the Att. *plusq.* ᾗσμεν, ᾗστε, ᾗσαν, for ᾗδειμεν, ᾗδειτε, ᾗδεσαν. See about the forms from οἶκα and οἶδα, the *Note* to § 109. III. 5.

Obs. 5. When through this syncope the consonant of the radical form comes before a τ in the termination, this τ, because of the similarity of sound with the terminations of the *pass.* (τέτυφθε, ἴφθαρθε, and the like,) sometimes becomes a θ. Thus the rest of the *persons* of the *imper.* ἄνωχθε become instead of

ἀνώγετε, ἀνωγέτω, — ἀνωχθε, ἀνώχθω, and of the *perf.*

ἐγρήγορα, ἐγρηγόρατε, — ἐγρήγορθε,

(see ἐγείρω,) and this accounts most naturally for the Epic πέποσθε, (see below, πάσχω,)

πέπονθα, πεπόνθατε, — πέποσθε,

that is to say, as soon as the θ came before the τ, it was changed into σ, (as ἴδμεν, ἴστε,) and the ν was dropped, (πέποσθε,) which was erroneously made a *pass.* πέποσθε.

10. This syncope is more natural whenever the characteristic of the verb is a vowel. But, as we have seen in § 97, 7. it is but in a very few verbs that this vowel is pure before the termination α of the *perf.*, *ex. gr.* in

δέδια, (see δεῖσαι in the *List*,) whence *perf. pl.* δέδιμεν,

δέδιτε, for δεδίαμεν, τε,

Plusq. ἐδέδιμεν, ἐδέδιτε, ἐδέδισαν, for ἐδεδίειμεν, τε, ἐδεδέισαν,

Imper. δέδιθι,

and as some of the *perf.* in ηκα, when shortened by the Epic poets, have their radical vowel (α) before the termination, βέ-βηκα, (βέβηαα,) βεβάασι, βεβαῶς, this ancient form and this syncope jointly serve to account for such *perf.* in the Attic and common language in the *dual* and *pl.* of the *indic.* and in the *infin.*, *ex. gr.* of τέτληκα, (see the *Anom.* τλῆναι,) ΤΕΤΛΑΑ—τέτλαμεν, &c. *infin.* τετλάναι (for τετλα-έναι). This agrees perfectly with the *pres.* of the conjugation in μι, ἵσταμεν, ἱστάναι: hence most of the other parts of the conjugation in μι adopt this form of the *perf.* thus,

Perf. τέτλαμεν, τέτλατε, τετλαῖσι(ν),

dual, τέτλατον,

Plusq. *pl.* ἐτέτλαμεν, ἐτέτλατε, ἐτέτλασαν,

dual, ἐτέτλατον, ἐτετλάτην,

Infin. τετλάναι, (short α,)

Imper. τέτλαθι, τετλάτω, &c.

Opt. τετλαίην.

The *conjunctive* of this verb is not used in this form; we give that of βέβηκα, βέβαμεν, &c.

Conj. βεβῶ, ἦς, ἦ, &c.

The *part.* alone does not follow the conjugation in *μι*, but is contracted of αὼς—ὠς, so that the *masc.* and *neut.* became homonymous, (αὼς and αὸς, *gen.* αότος, contracted ὠς, ὠτος,) and this contracted form has a peculiar *fem.* in ὠσα, *ex. gr.* of βέβηκα, *part.* βεβηκῶς, νῖα, ὀς,

βεβῶς, βεβῶσα, βεβῶς,

gen. βεβῶτος.

Of these *perf.* there is none in common use but the *sing. indic.* of the *perf.* and *plusq.* (τέτληκα, ας, ε,—έτετλήκειν, εις, ει): all the other parts have the above collateral forms, which mostly are more in use than the regular ones. See in the *List*, besides τλῆναι and βαίνω, θνήσκω, τέθνηκα, and above in ἴστημι, (§ 107. *Obs.* II. 2, 3.) the *perf.* ἔστηκα.

Obs. 6. We observe further,

- a. that except the 3 *pers. pl.* of the *perf.* (τετλᾶσι, τεθνᾶσιν, ἔστᾶσιν, &c.) the *a* is short in all the other forms, the short vowel of the termination having been removed by *syncope*, not contracted with the radical vowel; and that consequently we ought not to write τετλᾶναι, τεθνᾶναι, ἔστᾶναι⁶.
- b. that it is only the contracted *part.* which has the *fem. σα*: the *Epics* employed it regularly in *νῖα* in the resolved form, *ex. gr.* βεβαῶς, βεβᾶνῖα,—βεβῶς, βεβῶσα.
- c. that the termination αὼς, *neuter* αὸς, of the *part.* (§ 27, 10.) becomes ἔως in the *Ionic* dialect, (see ἴστημι, § 107. *Obs.* II. 3.) which is the usual *Attic* form in τεθνεῶς, of θνήσκω (see the *List*, and compare further πεπτῶς, πεπτεῶς, in the *Anom.* πίπτω, and βεβρῶς in βιβρώσκω).

11. Sometimes a *metathesis* of the vowel with a liquid, (§ 19.

Obs. 2.) changes the radical verb, chiefly, in two cases:

- 1.) In the *aor.* 2. see § 96. *Obs.* 7. and compare also the *Anom.* ἀμαρτάνω, and τέρω.
- 2.) In several verbs, of which the simple theme has a liquid for its characteristic, *ex. gr.* in the root ΘΑΝ, *aor.* ἔθανον, *fut.* θανοῦμαι, a transposition of the vowel ΘΑΝ takes place to facilitate the conjugation; hence

⁶ The quantity in comedy, *ex. gr.* τεθνάναι, Aristoph. *Ran.* 1012. shows that the short *a* was in common use. But this did not prevent poets, particularly an old one like Aeschylus, from employing in the *infin.* for the sake of the metre, the contracted form τεθνᾶναι (*Agam.* 550). The *Epic infin.* τεθνάμεναι, τεθνάμεν, are explained on comparing them with § 107. *Obs.* IV. 1.

τέθνηκα, τέθναμεν, &c. and this transposition in some verbs produces the new usual *pres.*, in this instance θνήσκω. The same is done with the root ΜΟΛ. But owing to the difficult pronunciation of μλ, a β is inserted between these letters in the middle of the word, according to § 19. *Obs.* 1. μέμβλωκα for μέμλωκα, and the μ itself is changed in the beginning of the word into a β, βλώσκω⁷. This supposition renders the analogy of the three following verbs evident and complete,

θνήσκω, θανοῦμαι, ἔθανον, τέθνηκα, (ΘΑΝ, ΘΝΑ,)
 θρώσκω, θροοῦμαι, ἔθορον, (ΘΟΡ, ΘΡΟ,)
 βλώσκω, μολοῦμαι, ἔμολον, μέμβλωκα, (ΜΟΛ, ΜΛΟ,) which see in the *List*; and the defective forms ἔπορον, πέπρωται, (see below πορεῖν,) belong together in the same way⁸.

Under this metathesis can be ranked with perfect certainty only those verbs in which the transposed vowel is recognised in some forms, as the α in τεθνάναι, τεθναίνην, and the ο in μέμβλωκα. But where there is merely an η, it may appear doubtful whether we are to call it a metathesis, or simply a syncope; *ex. gr.* whether it be δέμω, (ΔΕΜ, ΔΜΕ,) δέδμηκα, or (like νέμω, νενέμηκα,) δέμω, (δεδέμηκα,) δέδμηκα. Hither belong with a differently formed *pres.*

τέμνω, *fut.* τεμῶ, *aor.* ἔτεμον, *perf.* τέτμηκα,
 κάμνω, *fut.* καμοῦμαι, *aor.* ἔκαμον, *perf.* κέκμηκα.

Yet a more distinct analogy appears to class these verbs in the category of a metathesis, (ΤΕΜ, ΤΜΕ, ΚΑΜ, ΚΜΑ,) and this is still more certain with respect to the verb καλέω, though the succession καλέω, καλέσω, κέκληκα, seems to point to a bare syncope. The *fut.* καλέσω, or with the best Attic writers καλῶ, is unquestionably the *fut.* of the primitive ΚΑΛΩ, (compare § 95. *Obs.* 12.) but the usual *pres.* καλέω comes only from the *fut.* as the Ionic *pres.* μαχέομαι does from the *fut.* μαχέσομαι, —οῦμαι (see § 95. the second *Note* to *Obs.* 16). The radical form ΚΑΛΩ gave κέκληκα by the same transposition, (ΚΑΛ, ΚΛΑ,)

⁷ Exactly in the same relation are βλάξ to μαλακός, βλίττω, (*I squeeze out*), to μέλι: see Butt. *Lexilogus*, II. 108. And a still stronger analogy for μολεῖν, μέμβλωκα, βλώσκω, is afforded by the following two instances, μόρος, (*death*), φθισίμβροτος, ἀμαρτεῖν, ἀμβροτεῖν, ἀβροτάζειν.

⁸ The corresponding radical form of βιβρώσκω has been preserved only in the verbal subst. βροά.

as the above *perf.*: hence the poets have also, corresponding to the form *θνῆσκω* from *ΘΑΝΩ*, a *pres.* *κυκλήσκω*. Thus

καλέω, κυκλήσκω, fut. καλῶ, perf. κέκληκα, (ΚΑΛ, ΚΛΑ.)

See in the *List* *βάλλω βέβληκα, σκέλλω ἔσκληκα.*

Obs. 7. When by *transposition* two vowels meet together, a *contraction* ensues; for instance, *κιδῶ* has in *fut.* and *aor.* short *a*, (*κεῖῶσω, κεῖῶσαι*), but by *transposition* *Ion. κῆσαι*, *Att. (after the ρ) κέκῤακα*, &c. See also *πιλάω, περῶ*. The same *contraction* takes place in the root of the verb *ταράττω*, (short *a*), which being *transposed* *θράττω*, (long *a*), and *στορέννυμι—στρώννυμι*. See both these verbs in the list of the *Anom.*

§ III.—New Themes derived from the Tenses.

1. There is another, but not very common species of anomaly, when any other than the *pres.* becomes a new theme, partly because it could be taken in the sense of the *pres.*, and partly because it was more familiar to the ear than the *pres.* This occurs only with the *perf.* and the *aor.* 2. *act.* and *pass.*; for we have assigned their proper place in § 96. *Obs. 9.* to those forms which, by an irregular assumption of the characteristic *ς*, used to be derived from the *fut.*

2. A. The *perf.* having frequently the signif. of the *pres.* (as we shall see in § 113.) it sometimes actually forms a new *pres.*, but chiefly only in the Doric dialect, or with Epic poets.

Thus we read in Theocr. (15, 58.) *δεδοίκω* for *δέδοικα*, *I fear*, (*Anom. δεῖσαι*), and in Homer *κεκλήγοντες* (*Anom. κλάζω*). Hence the *imperf.* in *ον* derived from *perf.*; *ex. gr.* Hesiod, *ἐπέφुकον*, (as if from *ΠΕΦΥΚΩ*), from *πέφuka*, to which also belong the 3 *pers.* like *γέγωνε, ἀνήνοθε, ἄνωγε*, which in Homer are not only *perf.* (that is to say, *pres.* tenses,) but frequently also *imperf.* (or *aor.*) Hither belong likewise the *fut.* *ἑστήξω* (see § 107. *Obs. II. 4.*) and *τεθνήξω* (*Anom. θνήσκω*).

Obs. 1. The statement of this anomaly is rendered rather difficult by the circumstance, that we have unquestionable vestiges of part of the Dorians having given to several persons of the actual *perf.* in general, terminations similar to those of the *pres.*: as the *inf.* *γεγάκειν*, Pind. (*Anom. γίγνομαι*), *δεδύκεν*, (for *-ειν*), Theocr. instead of *δεδυκέναι, πεπόνθης, πεφύκη*, (for *-εις, ει*), instead of *ας, ε*, Theocr.; and the *part.* in *ων, ουσα*, instead of *ως, νια*, *ex. gr.* *πεφρίκοντας*, Pind. *μμενάκουσα*, (from *μμένηκα*), Archimed. See Buttm. *Complete Gr. Gr.* § 88. *Obs. 11.* and 14. § 111. *Obs. 2.*—Reduplicated *aor.* like *πίπιθον, ἄραρον*, &c. (§ 83. *Obs. 7.* § 85. *Obs. 2.*) are erroneously considered as belonging hither.

Obs. 2. The accent of some Epic *part.* and *inf.* points likewise to a *perf. pass.* having assumed the form of a *pres.*; *ex. gr.* *ἀκηχήμενος* and *ἀκαχήμενος, ἀκάχησθαι*, under *ἀκαχίζω, ἀλάλῃμαι—ἀλάλῃσθαι, ἀλαλήμενος, ἐληλάμενος, ἀρηρήμενος, ἑσσύμενος*, see under *ἐλαύνω, ἀραρίσκω, σεύω*.

3. B. The *aor.* 2. produces in some verbs a new formation as if from *έω*, and the *aor.* 2. *act.* in particular, because of the *infin.* in *είν*.

It cannot be presupposed that there have been verbs *εύρέω*, *τυχέω*, &c. but the *aor.* *εύρον*, *εύρεϊν*, *έτυχον*, *τυχεϊν*, gave birth to the formation *εύρήσω*, *εύρηκα*, *τεύχηκα*, &c. which produced, but later, a *pres.*, see *εύρίσκω*, *τυγχάνω*, and similar forms in *μανθάνω*, *βλαστάνω*, *γίγνομαι*, &c.

In some other verbs, of which the *aor.* 2 *pass.*, as *deponens*, has an *act.* signif., there was a *perf.* in *ηκα* formed of *ην* in the same way:

έρρύηκα, from *έρρύην*, (*I flowed*), see *ρώω*,

κεχάρηκα and *κεχάρημαι*, from *έχάρην*, (*I rejoiced*), see *χαίρω*,

δεδάηκα and *δεδάημαι*, from *ιδάην*, (*I learned*), see *ΔΑ*.

§ 112.—*Anomalous Mutability of the Root.*

1. By far the greatest part of the anomalies of the Greek verbs consists in the intermixture of forms derived from different themes, so that several derivative tenses conjugated regularly presuppose another *pres.* than the usual one. Some instances of this kind have been treated of above, § 92. separately for practical purposes, and as belonging to the usual conjugation. We shall now review those which either deviate too much, or offer little uniformity in their class of verbs.

2. The different way in which the root of a verb is conjugated constitutes the diversity of themes; and these different radical forms very frequently co-exist together through the whole verb, or some of its parts, especially in the *pres.* The relationship of some letter, love of euphony, anxiety of the old poets to have a variety of forms of words for their verses, and lastly also some less important motives, which to us have the appearance of mere chance, occasioned the formation and combination of such collateral forms. The language of daily intercourse generally adopted either one or the other of such forms. But it was also very natural that, considering the great number of parts of a verb, the differences arising from the different radical forms were necessarily intermixed. This is the anomaly which actually is so frequent in the Greek verb.

3. We must remember here what is evident from § 92. that the regular process of the verb is by no means the primitive

and natural one, and in particular that it did not proceed from the *pres.*, but that in the most essential verbs expressive of natural wants, the most ancient and true root lies in other tenses, and most readily in the *aor.* 2. when there is one; and that the *pres.* is merely a derivative form, in which the root is enlarged, and made fuller and more sonorous; *ex. gr.* from ΔΗΒΩ or ΛΑΒΩ,—λαμβάνω. But this radical form generally does not extend beyond the *pres.* and *imperf.*, so that this alone already renders such a verb anomalous, when the whole is considered as conformable to method; *ex. gr.* λαμβάνω, ἐλάμβανον,—λήψομαι, ἔλαβον, &c.

4. The circumstance that there is a double form of a *pres.* in actual use, occurs even in common prose; and many double forms, like λείπω and λιμπάνω, κτείνω and κτίννυμι, are found in the best prose-writers. But one of the forms frequently belongs to a certain dialect, as, for instance, ἀγινέω for ἄγω, φυγγάνω for φεύγω, were more familiar to the Ionians. Poets of all times were particularly fond of such collateral forms as were handed down to them from days of yore. Frequently also such a fuller collateral form became most current in popular language, and was completely conjugated with *aor.* &c., whilst the equally complete radical form receded from the language of daily intercourse, as πέρθω ἔπερσα, gave way to πορθέω ἐπόρθησα.

Obs. 1. Such modifications of the radical form were frequently attended with differences in the signifi. Instances of this kind belong to Dictionaries, or to the *Section on the Formation of Words*. But here, too, it is impossible to draw a strict line of demarcation. The idea of duration, which in those fuller forms was to be rendered more sensible as a stronger contrast to the idea of the *aor.*, gave rise to the modifications of repetition, (*iterative*), of frequency, (*frequentative*), and of habit (*habitual, usual*). Thus it was very natural that of two co-existing forms of the *pres.* one adopted such a modification preferably to the other. For instance, the verb φορέω made of φέρω, which is formed perfectly analogous to the above-mentioned πορθέω, and to several other correct collateral forms, has, however, generally some more restricted peculiar means, as ‘to wear a coat,’ ‘put it on usually.’ But there is no fixed rule to be established on that head, and no writer, no poet in particular, considered himself bound by it. Without attending to any particular shade of meaning, the fuller form was frequently preferred whenever euphony, the convenience of the metre or stress to be laid on the thought, required it; and φορέω, for instance, was often employed for φέρω. But all this can only be hinted at here.

Obs. 2. Whenever there was, along with the usual regular form of the verb, another rather deviating one in the *pres.*, this also produced, it is true, an anomaly in the language; for the same writer being obliged to render the thought, for which he used, for instance, λιμπάνω in the *pres.*, by λείπω in the *fut.*, it may be

said that the *fut.* of *λμπάνω* is *λείψω*. Yet as in this case it is not two defective verbs which constitute an anomalous whole as in the former, but there merely is along with a regular perfect verb (*λείπω*, *λείψω*, &c.) a defective one, (*λμπάνω*), which poets and orators use for their own purposes, all such defective collateral forms must be left to dictionaries. The grammarian can only direct the attention of the learner to the analogy according to which the lengthened forms resemble each other in many instances, as will be seen in the following §§.

5. But it does not follow that all the themes, which are or appear to be the basis on which some tenses were formed, have, therefore, existed. It is, indeed, possible that the simple radical form which is in the other tenses may have existed formerly in a *pres.* (compare § 83. *Obs.* 6.); but on the whole it is not probable: and it often would happen that the habit of seeing various formations combined in one verb, led to the preference of an easier conjugation, or introduction of some change, neither of which circumstances necessitates the supposition of a corresponding *pres.* of a similar theme. Of this nature is, beside the instances mentioned in the two preceding §§, the transition of the verbs in *ω* to the formation (*έω*), *ήσω*, &c. (see 8.)

6. There are frequently several of these circumstances concurring, so that the conjugation of a verb is mixed up with that of three or more forms. Thus we have of the primitive form ΠΗΘΩ or ΠΑΘΩ, barely the *aor.* *έπαθον*: another form, strengthened with *ν* by position, ΠΕΝΘΩ, maintained itself in the *perf.* *πέπονθα*, &c., but both were forced to give way in the *pres.* and *imperf.* to the form *πάσχω*, which now gives its name to the whole verb. From ΠΕΤΑΩ comes *πετάσω*, &c. in the *perf. pass.* through the syncope *πέπταμαι*, whilst the lengthened form *πετάννυμι* is alone in use in the *pres.* and *imperf.*, &c.

7. Some of the derivative forms of verbs are of such a nature, that there are scarcely any instances remaining in the language of a similar change of the radical verb; *ex. gr.* in *αγινέω* from *αγω*, *πάσχω* from ΠΑΘΩ, *έσθίω* from *έδω*, *ελαύνω* from *ελάω*, &c. Most of them, however, conform with others to the same obvious analogy, which must be comprised under one point of view, the better to commit to memory the anomalies of their conjugation, and the numerous collateral forms of the whole verb, or its *pres.* tense, which occur especially in the Greek poets.

Remember that, when in the following examples two forms are combined by AND, they are both in use;—where FROM is

mentioned, the latter verb either is quite obsolete, and to be recognised only in the tenses derived from it, or is found merely in the old poets;—and when FOR is mentioned, the first form is peculiar to the poets. Verbs belonging to the first and third category are not stated again in the list of *Anomalous Verbs*, unless there be some particular reason for it.

8. One of the readiest changes was

ω—into έω, more rarely άω, contr. ω :

ρίπτω and ρίπτέω, κτυπέω from ΚΤΥΠΩ, (whence έκτυπον,) γαμέω from ΓΑΜΩ, (whence έγημα,) μυκάομαι from ΜΥΚΩ, (whence έμυκον,) δαμάω from ΔΕΜΩ, (whence έδάμην,) κύω and κυέω, ώθέω from ΩΘΩ (whence ώσω).

Whenever the regular inflection of a verb was attended with any difficulty, or might be productive of cacophony and indistinctness, it was conjugated as if the *pres.* ended in έω. (See above, 5.)

Obs. 3. To this class belong the verbs, of which the characteristic already is ξ or ψ in the *pres.*, έψω, *fut.* έψήσω,—αύξω, αύξήσω. It is the same with the *perf.* of verbs in μω, see above, § 101. *Obs.* 9. Further, μένω μεμένηκα, τύπτω, τύψω and τυπτήσω, μέλλω μελλήσω, έρρώ έρρήσω, καθεύδω καθευδήσω, &c. When the *fut.* and other forms of such verbs have an ε, as άχθομαι άχθείσομαι, (see also μάχομαι, έδω, and άω, 2.), it may be viewed in the same light, yet it is more correct to recognise here the old formation mentioned above, § 95. *Obs.* 15, which maintained itself from the same causes which in other instances induced the formation of the *fut.* in ήσω.

Obs. 4. Though both kinds of *future* do not presuppose, or at least do not necessarily presuppose, a *pres.* tense in έω, yet such a *pres.* tense often was formed, sooner or later, in consequence of these *fut.* Thus undoubtedly originated, already in the oldest language, καλέω, from καλίσω, (see the *List*), and probably also ρίπτέω ρίπτω, which was much in use, from ρίπτήσω. But the proof of this is rather difficult; we are, therefore, perfectly warranted in deriving every *fut.* in έσω and ήσω from a *pres.* tense in έω, if there be such a one in use.

Obs. 5. We must, however, remark, that the Ionians in particular are fond of forming single parts of the *pres.* or *imperf.*, as if of έω, without the whole *pres.* tense occurring; *ex. gr.* ώφλεε, έψεε, συμβαλλέμενος, πιεζέμενος, Herod. πιέζειν, for έπιέζον, Homer, &c.

9. Several dissyllabic barytone verbs, of which the first syllable has an ε, give collateral forms by changing this ε into ο, and taking the termination έω,

φέρω and φορέω, τρέμω and τρομέω, δέμω and δομέω, πέρθω and πορθέω. Hither belong therefore the forms δεδοκήμενος for δεδεγήμενος, εκτόνηκα, μεμόρηται, έόλητο, (see δέχομαι, κτείνω, μείρομαι, είλω,)

or the radical syllable has ω with the termination άω,

τρωχάω, δωμάω, and also βρωμάω, νωμάω, τρωπάω, στρωφάω, for βρέμω, νέμω, τρέπω, στρέφω.

The verb πέτομαι alone has, beside the collateral forms ποτέομαι and πωτάομαι, another ποτάομαι.

10. Verbs in *ω purum* sometimes take the termination -σκω, retaining their radical vowel,

γηράω and γηράσκω, ιλάομαι and ιλάσκομαι, φάσκω from ΦΑΩ, (whence φήσω, see § 109. I. 2.) ρύομαι and ρύσκομαι, and lengthening the radical vowel γιγνώσκω from ΓΝΟΩ.

But those in *έω* most commonly become -ίσκω,

κνέω—κνίσκω, στερέω—στερίσκω,

and as the *inf. aor. 2.* terminates in εἶν, this sometimes occasioned a new formation in *έω* (see § 111, 3.) out of it, and a *pres. tense* in *ίσκω*,

from ΕΥΡΩ, *aor. εὔρον, εύρεῖν, —εύρίσκω, —fut. εύρήσω*: see also ἀμπλακίσκω, ἀπαφίσκω, ἐπαυρίσκομαι.

Obs. 6. This form may be compared with the *Latin verbs inchoative*, since several of these verbs denote a *beginning, increase, growing*; but they seldom distinguish themselves by this signification from the simple form, as the *Latin rubescere*, for instance, does from *rubere*. We have, however, an instance of this kind in ἡβάω, *I am arrived at puberty, ἡβάσκω, I am growing up to puberty*. Commonly the simple form had the same signif., or was quite obsolete. But verbs in *σκω* sometimes have a *causative* or *transitive* sense, (see § 113, 2. to *cause* or get another to be in the state, or to perform the action, of the simple verb,) *ex. gr. μεθύω, I am drunk, μεθύσκω, I intoxicate* (see the *List*); *πιπίσκω, I give to drink*, from *πίνω, ἔπιον*. See below βιώω, about βιώσκομαι. The learner has been cautioned already (in the *Obs.* to § 103. II. 1. *Note*) carefully to distinguish the *Ionic imperf.* and *aor.* in *σκον* from these verbs.

Obs. 7. The *κ* in the termination *σκω* is, however, sometimes radical, and the *σ* a mere strengthening addition; *ex. gr. λάσκω* from ΛΑΚΩ, *ἴσκω* (to *liken, compare*), from *εἴκω*, (to *be like, resemble*), *τιτύσκω* for *τεύχω*. The case is different with *άλύσκω, διδάσκω*.

11. Some verbs have Attic and Poetical collateral forms in *θω*, with different vowels preceding,

φλεγέθω for φλέγω, νεμέθω for νέμω, φθινύθω for φθίνω: ἡγερέθονται, ἡερέθονται are Epic forms for ἀγείρονται, αἰείρονται; θαλέθω and φαίθω are verbs derived from the *aor. 2.*

Hither belongs also the lengthening by means of the letters *αθ* before the termination, which occurs even in Attic prose, but is found only as a *præterite, imperf.*, or *aor.* in -*αθον*, and in the dependent *moods*. Those which occur of this kind are,

διωκάθειν, ἐδιώκαθον, from διώκω, εἰκάθειν, εἰκάθοιμι, from εἴκω, ἀμυνάθειν, ἀμυναθοίμην, from ἀμύνω, εἰργάθειν from εἰργω, and the Epic μετεκίαθον from κίω.

Compare with them the forms introduced at a later period

instead of νέω, (*I spin*,) ἀλέω, κνάω, νήθω, ἀλήθω, κνήθω: see also πλήθω and πρήθω, in πίμπλημι and πίμπρημι.

12. Sometimes a ν is inserted before the termination,

δάκνω from ΔΑΚΩ, (whence ἔδακον,) see also below, τέμνω, κάμνω.

Hence ίω and ύω become—ίνω and ύνω,

πίνω from ΠΙΩ, τίνω and τύνω, θύνω and θύνω, εντύω and εντύνω, see also φθίνω, δύνω, ιδρύω,

and αω becomes -αίνω, seldom άνω,

βαίνω from ΒΑΩ, φθάνω from ΦΘΑΩ.

13. The trisyllabic and polysyllabic verbs in άνω, and some in αίνω, have, however, a theme in ω for their radical form, which (coming from the *aor.* 2., see § 111, 3.) produces some tenses, as if of έω:

αὔξω and αὔξάνω, βλαστάνω from ΒΛΑΣΤΩ, *aor.* 2. ἔβλαστον, *fut.* βλαστήσω, ἀπέχθομαι and ἀπεχθάνομαι, see also below ἀμαρτάνω, αἰσθάνομαι, &c.—ὀλισθάνω and ὀλισθαίνω, *aor.* 2. ὤλισθον, *fut.* ὀλισθήσω.

The verbs in άνω usually insert a nasal sound in the radical syllable of the verb, and shorten the radical vowel, when it is long, in this manner,

λείπω and λιμπάνω, φεύγω and φυγγάνω, ἐρεύγω and ἐρυγγάνω, λήθω and λανθάνω. See also below, άνδάνω, θιγγάνω, λαμβάνω, λαγχάνω, μανθάνω, πυνθάνομαι, τυγχάνω.

Obs. 8. With respect to the quantity of the doubtful vowels before the final syllable νω, it may be remarked in general that ίνω and ύνω are long, *ex. gr.* κρίνω, ὀρίνω, βραδύνω, but άνω short. However, if we follow the Epics,

φθάνω, ικάνω, κιχάνω,

are long: but the Attics are so far deviating, that they not only make

τίνω, φθίνω, short, but also include again

φθάνω, κιχάνω¹, in the analogy of the other verbs in άνω, and make them also short.

14. A very frequent change is that of

ω into νῦμι or ννῦμι (see § 106. *Obs.* 8).

a.) in νῦμι: οἶγω and οἶγνυμι, δείκνυμι from ΔΕΙΚΩ, (whence δείξω, &c.) see below, ἄγνυμι, ὄρνυμι, ὁμόργνυμι, ζεύγνυμι, &c., and also παίρω and πτάρνυμαι (primitive form ΠΤΑΡΩ, compare above § 92, 9).

¹ In this word the Attics made the syllable κι long, which else as a *redupl.* is short, and actually is so in κιχῆναι, &c. See in the *List* the quantity of the other forms belonging to φθίνω and φθάνω.

b.) in ννῦμι : κρεμάω and κρεμάννυμι, see below, κεράννυμι, πετάννυμι, σκεδάννυμι, ζέω and ζέννυμι, see below, κορέννυμι, σβέννυμι, στορέννυμι, τίω and τίννυμι, χόω and χώννυμι. See below ζώννυμι, ρώννυμι, στρώννυμι, χρώννυμι.

15. A change, which is rather confined to poets, is the insertion of a ν before the termination άω, thus,

άω into νάω, νῆμι,

δαμάω and δαμνάω, δάμνημι, περνάω, πέρνημι, from περάω, and changing ε into ι, κερνάω, κέρνημι, from κεράω, κεράννυμι,) and also πέλνημι, πίτνημι, σκίδνημι, from πελάω, ΠΕΤΑΩ, ΣΚΕΔΑΩ.

16. Several verbs, not only those in μι, but many others, the *redupl.* in the *pres.*

γινώσκω from ΓΝΟΩ, whence γνῶσομαι, μιμνήσκω, πιπράσκω, &c., and μένω and μίμνω, πίπτω² from ΠΕΤΩ, γίγνομαι from ΓΕΝΩ.

17. Lastly, some verbs form single tenses from very different radical verbs, exactly as in Latin *fero, tuli, latum*. And the very same verb is an instance of it in Greek,

φέρω, *fut.* οἶσω, *aor.* ἤνεγκον.

The other most decisive examples may be seen in the *List*, under αἰρέω, εἰπεῖν, ἔρχομαι, ἐσθίω, ὁράω, τρέχω. Compare also the additional remarks to ἀλίσκομαι, ἐρέσθαι, ζάω, θέω, πλήσσω, τλῆναι, ὠνέομαι.

§ 113.—*Anomaly of Signification.*

1. Whatever relates to the signif. of verbal forms is properly the province of *Syntax*, since it cannot be separated from the theory of the construction of the language. The most general points, without which the subject of conjugation could not have been understood, have already been stated; and the deviations of meaning, as far as they are more or less firmly established in some verbs, cannot be kept distinct from the anomaly of the formation of verbs, exactly as in Latin, *ex. gr. odi, hortor, audeo, ausus sum*; but the instances in Greek are at once more various and frequent.

2. We must, however, previously elucidate a subject, (which on the whole, concerns only the Dictionary,) because it enters

² The ι in πίπτω is long according to the *Etym. M.*, and the first syllable of κτεχάνω, ἴημι, is acknowledged to be long. The inferences to be drawn from this with regard to *redupl.* in general, are stated in Buttm. *Complete Gr. Gr.*

in various ways into the anomaly of the Greek verb, viz. the IMMEDIATIVE and CAUSATIVE signif. of verbs. The former denotes the action or situation as belonging directly or *immediately* to the subject; the latter denotes the action or situation as being *caused* or effected in another. There is in the regular way a particular verb for each of these signif., though the CAUSATIVE verb may be derived from the IMMEDIATIVE. Thus in English *fall, lie, awake*, are IMMEDIATIVE, and from them are derived the CAUSATIVES *to fell, lay, awaken*, which cause the *falling, lying, awaking* of another object. But it is an anomaly when, as is the case in all languages, one and the same verb combines both signif.¹ in Greek; for instance, *ἐλαύνειν*, IMMED. *to ride in a coach, move hastily towards a place*; CAUS. *to drive*; *καθίζειν*, *to sit* and *to set*; and in poetical language, *βρίσσω*, IMMED. *to be full of something, to swell*; CAUS. *to make swell*; *πονέω*, IMMED. *to feel pain*, CAUS. *to cause pain*.

Obs. 1. It is a misleading practice of treating this subject as an intermixture of a trans. and intrans. signification; for though the *causatives* are by their nature *transitives*, yet the *immediatives* may be as well *transitives* as *intransitives*; for instance, the *immediatives*, *to learn* (caus. *to teach*), *to drink*, are *transitives*. A second reason against that practice is, that a verb may combine both the trans. and intrans. signification without belonging exactly to the class of verbs of which we are now treating; for instance: *intrans.* *φεύγειν*, *to flee*, *trans.* *φεύγειν τινά*, *to avoid one*; *σπεύδειν*, *to hasten*, *σπεύδειν τι*, *to hasten something*, but never *σπεύδειν τινά*, *to cause one to hasten*.

Obs. 2. Another case is, when both significations are combined in one verb, yet so that the caus. signif. belongs to the *act.*, the immediat. to the *pass.* or *middle* voice; for instance,

διδάσκω, *I teach*, *immediat.* *διδάσκομαι*, (*I am taught*, or *I suffer myself to be taught*), *I learn*. See 130.

3. The particular cases where a verb combines both signif. are stated in Dictionaries. We attend here only to those instances where *different tenses* of one and the same verb have different significations, as it has already occurred in the verb *ἴστημι*. We notice in particular that in several primitive verbs the

fut. and *aor. 1. act.* express the *caus.* signif.,

and the *aor. 2.* and *perf. act.*, principally the *perf. 2.*, assume the *immed.*, and in particular the *intrans.* signification. In verbs such as these, the *intrans.* tenses of the *act.* usually

¹ *Et. gr.* in English *to burn*, IMMED. *to be on fire*, CAUS. *to set fire to*; the Latin *suppeditare*, IMMED. *to be at hand*, CAUS. *to cause something to be at hand, to supply*; the French *sortir*, IMMED. *to go out*, CAUS. *to take out; to drop*; IMMED. *to fall*, CAUS. *to let fall*.

join in the same signification with those of the *medium* or of the *pass.*; sometimes it occurs that in the *present tense* another and a distinct form is chosen for the one or the other meaning, *ex. gr.* πίνω, πιπίσκω.

Obs. 3. I. Aorist. The instances in which this difference of meaning of the two aorists appears the most striking are the following :

ἔφουσα, *I brought forth* (*pres.* φύω)—ἔφυν, *I became*, (*pres.* φύομαι)

ἔσβεσα, *I extinguished* (*pres.* σβέννυμι)—ἔσβην, *I became extinguished*, (*pres.* σβέννυμαι)

ἔδουσα, *I wrapped up* (*pres.* δύνω)—ἔδυν, *I went in*, (*pres.* δύνω)

ἔπισα, *I gave to drink* (*pres.* πιπίσκω)—ἔπιον, *I drank*, (*pres.* πίνω)

ἔβην, *I went*—ἔβησα, *I brought* (*pres.* βαίνω, *I go*).

The same ἔστησα and ἔστην from ἵστημι. See the list of the *Anom.* for the following verbs : ἀνέγων and ἀνέγνωσα, ἐβίων and ἐβίωσα, ἤριξα and ἤρικον, ἤρειψα and ἤριπον ; σκέλλω, τρέφω, στυγέω, ἀραρίσκω, ὀρνυμι. Even in those instances where there is no aor. 2. the aor. 1. observes the same analogy, *ex. gr.* μεθύω, *I am drunk*, πλήθω, *I am full of something* ; ἐμίθουσα, *I made drunk*, ἐπλησα, *I filled* (μεθύσκω, πίμπλημι). In all those instances where there are two futures, the fut. act. has the caus. meaning of the aor. 1. and the fut. of the middle voice that of the immediate.

II. *Perfect.* In all those forms where the active forms separate into the *immed.* and *caus.* meaning, the perf. 1. and 2. have always the *immed.*, and side therefore with the aor. 2. ; *ex. gr.*

φύω, φύσω, ἔφουσα, *to bring forth*—ἔφυν, πέφυκα, (*to become*),

the same ἔστην and ἔστηκα, ἔδυν and εἰδύκα, ἔσβην and ἔσβεκα, ἔσκλην and ἔσκληκα, ἤριπον and ἐρήριπα, &c. As the *intrans.* meaning predominates in the

Perfectum 2.

(see § 97. *Obs.* 5), this same tense expresses the *immed.* meaning in a great number of *trans.* verbs, and the *intrans.* signification in most instances, whilst the remaining tenses are supplied by the *pass.* and *middle voice*. Yet the perf. 2. does not, on account of this peculiarity, belong to the *pass.* or *middle voice*, as little as the perf. 1. πέφυκα, ἔστηκα, which is exactly in the same predicament. Examples :

ἄγνυμι,—ἄγνυμαι, *I break*, *intrans.* ; perf. ἔαγα, *I am broken* :

δαίω,—δαίομαι, *I burn*, *intrans.* :

ἐγείρω,—ἐγείρομαι, *I awake*, ἐγρήγορα, *I watch* :

ἐλπώ, (*I cause to hope*), ἔλπομαι and ἔολπα, *I hope* :

κῆδω, (*I afflict*), κήδομαι and ἐκέηδα, *I am anxious about any thing* :

μαίνω, (ἐκμαίνω, *I drive mad*), μαίνομαι and μέμνηα, *I am mad* :

οἶγω, ἀνοίγω, ἀνέψχα,—ἀνοίγομαι, *I get open*, ἀνέψγα, *I stand open* :

ὀλλυμι, δάλλεκα,—ὀλλυμαι, *I go to ruin*, ὀλωλα, *I am undone* :

πίθω, πέπεικα,—πίθομαι, *I believe*, πέποιθα, *I trust* :

πήγνυμι, πήγνυμαι, *I become fixed*, πέπηγα, *I am fixed* :

ρήγνυμι, ρήγνυμαι, *I rend*, *intrans.*, ῥῥώγα, *I am rent* :

σήπω, (*I make putrid*), σήπομαι, *I become putrid*, σέσηπα, *I am putrid* :

τήκω, (*I melt*, *trans.*), τήκομαι, *I melt*, *intrans.* perf. τέτηκα :

φαίνω, (*I show*),—φαίνομαι, *I shine*, perf. πέφνηα.

See about φθείρω the following *Obs.* The perf. of some deponents, like γίγνομαι, γέγονα, are explained in the same way : πράττω is one of those where the *pres. act.* has the two meanings, and its two perf. actually have the two different significations : πράττω, *I do, make*, perf. πέπραχα,—πράττω, *I find myself*, (*ex. gr.* καλῶς) perf. πέπραγα.

Obs. 4. The *pass.* import which some of the *immediatives* assume is frequently of that kind, that it may actually be considered as a *passive*. Such are the Latin *neutro-passiva*, which in our language are rendered by a *passive*, ex. gr. *vapulo, I am or get beaten, caus. ferio*. It is thus that the few instances in Greek, where particular tenses of a verb, though of active form, have yet a *pass.* signif., are accounted for; especially some verbs of the preceding *Obs.*, like *ἔρρωγα, ἔαγα, I am broken, forced asunder*. The Homeric *τετενχώς*, (see the *Anom. τεύχω*.) and the *perf. ἔάλωκα*, (see *ἀλίσκομαι*.) are still more exact instances. Fluctuating ones, between the *trans.* and this *neutro-pass.* signif., are of *φθείρω, I spoil, (trans.)*

διέφθορα, I have spoiled, and am spoiled,

πέπληγα, I have struck, with some writers, I have been struck,
and *τέρποφα*, see the *Anom. τρέπω*.

4. That the *act.* voice should have a *pass.* signif. is of most uncommon occurrence: see the preceding *Obs.* But it is frequently the case with the *deponens*, a verb which combines an *act.* signif. with a *pass.* or *med.* form. This anomaly is uncommonly frequent in the Greek language. Whenever the *act.* form is quite wanting in a *pass.* verb, which has an *act.* signif., it constitutes a real or defective *deponens*, which, according as the *aor.* is taken from the *pass.* or *med.*, is (§ 89, 3.) a *deponens pass.* or *deponens medium*.

Obs. 5. The number of *deponentia media* is by far larger than that of *deponentia passiva*. Some *deponent. pass.* are to be found in the list of the *Anom.*, as *ἄχθομαι, βούλομαι, δέομαι, δέρομαι, δύναμαι, ἐπιμέλομαι, ἐπίσταμαι, κρίμαμαι, μαίνομαι, οἶομαι*. It is well to impress on the memory the following verbs:—

ἀλάομαι, I roam (wander),
ἀσάομαι, I feel disgusted,
βρυχάομαι, I roar,
ἐναντιόομαι, I oppose,
ἐννοέομαι, I consider, and διανοέομαι,
ἀπονοέομαι,

ἐνθυμέομαι, I take to heart, and
εὐθυμέομαι, προθυμέομαι,
εὐλαβέομαι, I am on my guard, I
take care,
λιάζομαι, (poet.) I avoid,
σέβομαι, I revere, adore.

Here must be also mentioned those *deponentia media*, in which the *active* form is likewise used, though with a different signif.; they are therefore real *media*, from which voice they mostly form their *future*.

αἰσχύνομαι, I am ashamed,
ἀνιάομαι, I am grieved,
αὐξάνομαι, I increase,
ἀσκήομαι, I practise,
ἀπαλλάττομαι, I withdraw,
φοβέομαι, I fear,

κοιμάομαι, I sleep,
κατακλινόμεαι, I lie down,
περαιόομαι, I cross over,
πείθομαι, I obey,
πορεύομαι, I travel,
εὐωχέομαι, I feast,
ἡδομαι, I delight,

and the *Anom. διαλέγομαι, σέομαι, τέρπομαι, φαίνομαι*. The following verbs take the *aor.* sometimes from the *medium*, sometimes from the *passive*:—

αἰδέομαι, I am afraid,
ἀρνέομαι, I deny,
αὐλίζομαι, I pass the time in an αὐλή,
θοινάομαι, I am feasting,
ἱμείρομαι, I desire,

μέμφομαι, I chide,
νεμεσάομαι, I am indignant,
ὀρέγομαι, I desire, covet,
πειράομαι, I try, undertake,
φιλοτιμύομαι, I am ambitious,

and the *Anom. ἀγαμαι, ἔραμαι, ὄνομαι, ναίομαι*.

Lastly, there are verbs which in Greek must be considered as real *passives*, though in our language they can only be rendered in an *intransitive* way:—

R

- βρέχομαι, *I am wet,*
 ἐπείγομαι, *I hasten,*
 πνίγομαι, *I am suffocating,*

σήπομαι, *I rot,*
 τήκομαι, *I am melting,*
 φθείρομαι, *I go to ruin.*

Obs. 6. But the Greeks often allow themselves to form tenses with the *pass.* signif. from a *deponent*. This is done 1.) in the *perf.*, where the construction immediately shows whether it is to be understood in the *pass.* sense; *ex. gr.* Plato *de LL.* 710. Πάντα ἀπεργασται τῷ θεῷ, (from ἀπεργάζομαι, *I make, perform,*) where the *dat.* must be rendered by the English *by*, *All has been made, completed by the Divinity.* 2.) In the *aor. pass.*, when the *deponens* as such has an *aor. med.*, *ex. gr.* βιάζομαι, *I force*, ἐβιάσάμην, *I forced*, ἐβιάσθην, *I was forced*; δεξιόμενος, *who has taken*, δεχθεῖς, *accepted*.

5. It frequently happens that the *fut. act. of act.* verbs is little or not at all used, and the

Fut. Medii

has the *trans.* or *intrans.* signif. connected with the *act.*, when the rest of the *med.* with its peculiar meaning does not occur of such a verb. This is the case with a number of the most familiar verbs, *ex. gr.* ἀκούω, *I hear*, ἀκούσομαι, (never ἀκούσω,) *I shall or will hear*.

Obs. 7. We subjoin some *fut.* of this kind: ἀγνοήσομαι, ᾄσομαι, (from ᾄδω,) ἀπαντήσομαι, ἀπολαύσομαι, βαδιοῦμαι, βοήσομαι, γελάσομαι, γηράσομαι, ἐγκωμιάσομαι, ἐπαινέσομαι, ἐπιιορκήσομαι, θαυμάσομαι, θηράσομαι, and θηρεύσομαι, κλέψομαι, κολάσομαι, οἰμώξομαι, πηδήσομαι, πνίξομαι, σιγήσομαι, and σιωπήσομαι, σκώψομαι, σπονδάσομαι, συριξομαι, τωθάσομαι, χωρήσομαι: to which must be added the verbs εἰμι and οἶδα. See also in the list of *Anom. Verbs* especially ἀμαρτάνω, βαίνω, βιώνω, βλώσκω, γινώσκω, δάκνω, δαρθάνω, δεῖσαι, διδράσκω, θίω, θιγγάνω, θνήσκω, θρώσκω, κάμνω, κλαίω, λαγχάνω, λαμβάνω, μανθάνω, νέω, (νέυσομαι,) δμννυμι, ὀράω, παίζω, πάσχω, πίπτω, πλέω, πνέω, ῥέω, τίκτω, τρέχω, τρώγω, φεύγω, χέζω. It must, however, be observed that practice was as little fixed and constant in this respect as in others: many *fut. of the act.* may be met with where other writers used the *fut. med.*³; but we must carefully examine 1.) whether such passages may not be corrupted, and 2.) whether the writer does not belong to the late writers, or what are called *κοινοί*, who often forsook again the Attic usage in this respect⁴.

6. But the *fut. med.* was also employed as *pass.*: yet this usage was not so steady in particular verbs as the preceding; it depended chiefly on the exigencies of euphony, and consequently, with poets, of the metre. In polysyllabic verbs the still longer *fut. pass.* was thus avoided; *ex. gr.* ὠφελήσονται for ὠφεληθήσονται, περιέψεσθαι (Herod. 7, 149.) for περιεφθήσεσθαι, and the same in ἀμφισβητεῖν, ὁμολογεῖν, ἀπαλλάττειν, φυλάττειν,

³ Nothing, for instance, is more easy or common than to mistake the Attic form of the 2 *pers. med.* in εἰ, (for γ,) for that of the *act.* in εἰς. Hence in several passages, where we have φεύξεις, for instance, we ought to read φεύξει, which form of the 2 *pers.* was not so familiar to transcribers.

⁴ The learner must be careful not to mistake the *conj. aor. 1.* for the *fut.*, *ex. gr.* in Νῦν ἀκούσω αὐτίς, § 139. Obs. 1.

γυμνάζειν, ἀδικεῖν, ζημιοῦν. There are, however, instances also of shorter verbs, as βλάπεται, θρέψεται, οἴσεται.

Obs. 8. It may easily be supposed that this was rather uncommon in verbs, of which the *med.* voice had a signif. which corresponded too closely with the *transitive act.* one; but it occurred still less, and perhaps not at all, in those verbs of which the *fut. med.*, according to Text 4, steadily had the signif. of the *act.*

Obs. 9. There are very few instances, and these few chiefly in Epic poetry, where the *aor. med.* too occurs as *pass.* Yet some compounds of σχίσθαι are also used *passively* by the Attics, as κατασχίσθαι, ὄμενος, Eurip. *Hipp.* 27. Plato *Phædr.* 49. συσχόμενος, *Theat.* 58.

7. We rank among the instances of an anomalous signif. of the tenses those in which the *perf.* has the signif. of the *pres.* tense. We shall easily conceive this transition from the former tense to the latter, when we consider that in using the *perf.* we generally think less of the action which is past than of the state which resulted from it. Thus τέθνηκα properly signifies *I have died*, but on thinking of the state which resulted from it, as still continuing, it means *I am dead*: and in this sense it is a *pres.* tense. In other verbs the original *perf.* was still more lost sight of, *ex. gr.* κτάομαι, *I acquire*, consequently κέκτημαι, *I have acquired*. But the consequence of acquisition is possession; hence κέκτημαι was taken to denote *I possess*, without thinking any longer of any previous acquisition. In all these cases it follows of course that the *plusq.* becomes the *imperf.*

Obs. 10. Thus it is not exact to assign to the verb εἶδω in the *pres.* tense both significations *I see* and *know*; εἶδω meant *I see, perceive*, and the *perf.* οἶδα, *I have perceived*, and consequently *know*.

Obs. 11. But when ideas were nearly related, the *pres.* tense itself might easily take the meaning of the new derivative *pres.* expressed by the *perf.* or *vice versâ*. Thus it happened, especially in poetry, that the *pres.* and *perf.* frequently had the same signif.; *ex. gr.* μέλει, properly, *it goes to the heart, it concerns*, μίμηλε, *it went to the heart*; hence both signify *it grieves*; δέικω, *I perceive*, δίδωρκα, *I have perceived*; hence both mean *I see*.

Obs. 12. The application of these principles to occurring instances, of which the most familiar are noticed in the list of *Anomalous Verbs*, must be left to individual notice, as the same case may often be viewed in different lights. But we must particularly notice some instances, where in Epic poetry the *plusq.* supplies the place of the *aor.* or of the *imperf.*, though the *perf.* of that verb does not occur as a *pres.* tense. See in the list βαίνω, βάλλω.

Obs. 13. The case of the *perf.* becoming the *pres.* tense, is particularly frequent in verbs denoting a *sounding* and *raising of the voice*; κέκραγα, *I cry out*; and further, λέλακα, γέγωνα, ἄνωγα, βέβρυχα, μέμυκα, μέμηκα, κέκλαγα, τέτριγα.

§ 114.—*List of Anomalous or Irregular Verbs.*

PREFATORY REMARKS.

The following *List* comprises the *anomalous verbs* which occur in common prose, in the most familiar dialects, and in poetry. Whenever such a verb is not of frequent occurrence, or when it is poetical, it is printed in small type; the same is the case with verbs in use, stated merely on account of some anomaly, with which they are attended in poets. Whatever refers in all other verbs to their use in prose is printed in a larger type.

2. Forms which are completely obsolete, and merely pre-supposed for the purpose of explanation, are printed in the *List* and in the whole work in capital or initial letters, that the eye may not accustom itself by the usual print to a number of useless imaginary verbs, and thus become less able to detect barbarisms. But every theme which really occurs, were it but once, in the ancient poets, is printed in the usual type; yet it does not follow that the 1 *pers.* of the *pres.* tense must occur on that account. Any form of the *pres.*, and even *imperf.*, may in most instances serve as a proof or evidence of the whole *pres.*

3. The imaginary obsolete themes (which, however, have not been stated in every place, as the more advanced scholar may supply them of himself) are *grammatically* formed after the analogy of other existing verbs, but their existence is by no means *historically* proved; whence it happens that the same form is often derived from different themes in different Grammars, according as one grammarian judges of the origin of a form differently from the other.

4. In addition to the anomalous part of each verb stated in the *List*, its use, as far as it is not understood of itself, is fully explained; but always (according to § 104, 2.) under the supposition that the usual *fut.*, the *aor.* 1. and *perf.* 1. are the tenses in use of any verb of which the *fut.*, *aor.* and *perf.* are not expressly mentioned. Whenever there is an *aor.* 2. or *perf.* 2., or when the *fut. med.* supplies the *fut. act.*, these forms are fully stated. The numbers 1 and 2 are seldom annexed to these tenses, because they are known of themselves. If, for instance, ἀμαρᾶνω is solely attended with *aor.* ἡμαρῶν, it shows that this verb barely has this *aor.* 2. and no *aor.* 1.—When

MED. is found alone, it denotes that the *med.* or *middle* voice occurs.

5. The *verbal* forms to be met with in Greek writers are generally indicated simply by the 1 *pers. indic.* of the tense employed, but sometimes single forms are stated, as a *pers.* of the *pl.*, a *conjunctive*, &c. This is done for safety, because in some more uncommon Epic and other forms we cannot always conclude that the 1 *pers. indic.* belonging to them must have been in use.

6. The same signif., be it *act.*, *pass.*, *med.*, or *intrans.*, which the *pres.* has, is likewise that of every tense to which there is no particular signif. subjoined. Thus, for instance, if with βούλομαι the *fut. med.* βουλήσομαι, and the *aor. pass.* ἐβουλήθην are noticed, it shows that only these two forms occur in the sense of the *pres.* tense βούλομαι, and that consequently there is neither an *aor.* ἐβουλησάμην, nor a *fut.* βουληθήσομαι occurring.

7. To enable the student to consult the *List* more readily, obsolete and imaginary forms have been inserted in alphabetical order wherever it was thought necessary, and not only those of which the supposition is calculated for elucidation, but also many specious ones, when a change not grounded in the regular conjugation (by syncope, for instance) is referred to a fictitious theme. Supposing, therefore, that he knows, on reading the inflections which occur, how to form a regular theme according to the general rules, he will find the radical form in its proper place along with the needful information of what is actually in use; thus, for instance, for ἐπράθην, he will find ΠΡΑ,—see πιπράσκω.

8. The *List*, moreover, is so complete, that nothing occurs in known prose-writers and poets which does not find its explanation here. Whatever is met with in authors of less note, or in less familiar dialects, has been noticed here, and in the whole course of this *Grammar*, only as far as it explains the connexion between the grammatical forms and the dialects, or tends to elucidate one particular dialect.

9. With regard to Epic poetry, the student must bear in mind that the later Epics of the Alexandrian and subsequent periods, like *Callimachus*, *Apollonius*, were mere learned poets, who did not by any means derive all the forms which they employed, from the actual stock of the language, but copied or imitated them from Homer and other ancient poets. Nothing

but what is found in Homer and Hesiod, and in some fragments of those old times, can safely be looked on as belonging to the general analogy of the language. The peculiarities of later writers may also belong to it, since they had older authors, lost to us, before their eyes; but *historical certainty* is wanting. Whenever we have been able fully to trace the formation and use of a verb in the old writers, we have had no regard to the peculiarities of the later ones, or it is only in very important instances that we have referred to them by name.— It also follows from § 1, 11. that whatever is noted as Homeric, (especially with the mention of Homer,) does not exactly occur exclusively in Homer's *Poems*, but is likewise to be met with in the subsequent Epic Poets, to whom Homer served as a model.

10. And lastly we observe that we have generally omitted those collateral forms, which, though perfectly synonymous with a form more in use, do not create any difficulty, being either a *pres.* tense, or easily reducible to a *pres.* tense, and consequently readily found in the Dictionary. All which Grammar can do with respect to the formation of such collateral forms is to direct the attention of the learner to some general analogies; and this has been done in the preceding *Sections*.

A.

Ἄάω (*I hurt*). Homer has, of this theme, the 3 *pres. pass.* ἄῃται, *aor. 1. act.* ἄασα, contr. ἄσα, (*Od.* λ. 61.) *pass.* and *med.* ἀάσθην, ἀασάμην¹. Both *a* are sometimes long, sometimes short; the case is the same with the *verbal adj.* ἀαρὸς, whence with the *a priv.* ἀάαρως (—υ—υ), *invincible, which cannot be hurt, inviolable*, Hom. From this old form came the subst. ἄρη (ᾱ), and thence shortening the *a* the new *verbal* form ἀράω used by the Attic Poets.

Compare also ἄω, *I satiate*.

ἄγαμαι, (*I admire*), *pres.* and *imperf.* like ἴσταμαι, *fut.* ἀγάσομαι, *aor.* ἠγάσθην, Epic ἠγασάμην.

The Epic *pres.* tenses ἀγάομαι, ἀγαίομαι, occur with the collateral meanings of *to envy, to be angry*.

¹ AQ might also be assumed as the radical theme, from which the other forms were derived by lengthening. But the lengthening of a long vowel which did not originate in contraction, (ᾱω, ᾱσω, ᾱσα,) would be contrary to analogy: ἄῃται, on the contrary, really belongs to ᾱω, *I satiate*. The Homeric *verbal adjectives* ἀάαρως and ἀρως are, moreover, best explained in this way. See Buttm. *Lexilogus*, I. 56.

ἀγείρω, (*I assemble*), *perf. pass.* ἀγήγεμαι, *aor. 2. med. infin.* Epic ἀγείσθαι, *part. ἀγρόμενος*. See § 110, 4. For ἡγερέθονται see § 112, 11.

ἄγνυμι, (*I break*), *fut.* ἄξω (§ 106, 8). The *præterites* have the syllabic *augment*, (§ 84. *Obs.* 5.) *aor.* ἔαξα, (Hom. ἦξα,) *aor. pass.* ἐάγην (ā). The *perf. 2.* ἔαγα (*Ion.* ἐηγα) has the *pass. signif. I am broken, forced asunder* (§ 113. *Obs.* 3).

The *aor. 2. pass.* ἐάγην was also shortened in the Epic metre. Compare ἐπλήγην and κατεπλάγην.

This *augment* is found even in forms which from their nature ought not to have any; *ex. gr.*, *particip. compos.* κατεάξαντες, Lysias p. 158. *Reiske* 2.—The κανάξαις of Hesiod stands for κατάξαις (*opt. aor.* 3).

ἀγορεύω, see εἰπεῖν.

|

ἀγρόμενος, see ἀγείρω.

ἄγω, (*I lead, bring*), has in *aor. 2.* a *redupl.*, ἦγαγον, ἀγαγεῖν, &c. (§ 85. *Obs.* 2.) *perf.* ἦχα and ἀγόοχα, (§ 97. *Obs.* 2.) *perf. pass.* ἦγμαι.—MED.

The *aor. 1.* ἦξα, ἄξαι, ἄξασθαι, occurs also, but seldom in the Attics 4. See § 96. *Obs.* 9. about the Homeric *imper.* ἄξετε.

ἈΔ—The forms ἄσω, ἄσαι, (*to satiate*), which are classed under this root, may be seen below in ἄω, but the following belong hither, viz. ἀδοῖσαι, ἀδνηκέναι, (*to be satiated, weary of a thing*), as if from ΑΔΕΩ, which in Homer are commonly written ἀδοῖσαι, &c.⁵

ἀδεῖν, &c. see ἀνδάνω.

ἀείρω, see αἶρω.

|

ἈΕΩ, see ἄημι and ἄω, 2.

ἄημι, (*I blow, breathe*, see ἄω,) keeps its η everywhere, *infin.* ἀῆναι, *pass.* ἀημαι, commonly with the *act. signif.*, but also *to be blown*, *Od.* ζ. 131.

αἰνέω, see § 95. *Obs.* 4.

αἰρέω, (*I take*), αἰρήσω,—ἥρπθην, (§ 95. *Obs.* 4.) *aor. act.* εἶλον, ἐλεῖν, &c. from ἘΛΩ.—MED.

² See Heind. ad Plat. *Gorg.* 56. and *Phæd.* 79. The endeavour to distinguish this verb from κατάγω has probably produced this striking anomaly, which was favoured by the circumstance that this *augment* is irregular even in its proper place.

³ This singular form is satisfactorily explained by the *digamma*. The verb ἄγω, ἄγνυμι, is one of the words in which we trace in Homer the vestiges of the *digamma* mentioned in § 6. *Obs.* 3. This verb was originally FAFΩ, and this F was a consonant (V). On being compounded with κατά, it became of course KAFFAFΩ, just as βάλλω became καββάλλω, &c. (§ 117. *Obs.* 2.) No wonder that this double *spiritus*, chained, as it were, by the metre, was retained here, whilst the *digamma* vanished everywhere else. Considering the intimate relation, or rather what may be termed in some respects the identity of the sounds γ and F, U and V, (see the *Note* to p. 8.) it was very natural that it became a v. Compare below εὔαδον in ἀνδάνω.

⁴ We must guard against mistaking for this *aor.* that of the Attic verb ἄτρω for ἀτσω, which sometimes approximates to it in signification.

⁵ This spelling has been introduced by grammarians, because some kindred words (as ἄδος, *satiety*) are short, and yet Homer employs the first syllable of the verb always as long.—See Buttm. *Lexilogus*, II. 86.

It has a *fut.* which very seldom occurs, viz. ἐλῶ, *ex. gr.* Aristoph. *Eq.* 290. Non-Attic writers formed the *aor. 2. med.* in -άμην (ἀφείλατο, instead of -ετο. See § 96. *Obs.* 8). The Ionians had a particular *redupl.* in the *perf.* ἀραίρηκα, ἀραίρημαι, with the *spiritus lenis*. In the sense of *to take, catch, lay hold of, αἰσκόμαι* may be considered as its real *pass.*: see below.

αἶρω, contr. of αείρω, (*I lift up*), is regular. Observe only, 1.) that the Attic Poets use the *unaugmented moods* of the *aor. 2. med.* (*ex. gr.* ἀροίμην, Soph. *El.* 34.) when they want a short syllable, instead of using the usual *aor. 1.*, of which the *a* is long according to § 101. *Obs.* 2.;—2.) that Homer in the same case also uses the *indic. aor. 2. med.* without the *augment*, (ἀρόμην,) but else generally in the *indic.* the *aor. 1.* and in the other *moods* only the *aor. 2.* (ἡράμην,—ἀρίσθαι, ἀροίμην, &c.);—3.) that the Epics use as *imperf.* (*floated, was hoisted, hung*), the *plusq. aor.* instead of ἤπρο or ἥεπρο, see § 97. *Obs.* 2.—4.) that the Attic Poets also make the *a* of the *fut.* ἀρῶ long, as if it were a contraction of ἀερῶ. See Buttm. *Compl. Gr. Gr.* For ἡερίθονται see § 112, 11. See also ἀρνυμαι.

αἰσθάνομαι, (*I perceive, am sensible of*), *fut.* αἰσθήσομαι, &c.—*aor.* ᾗσθήμην, (§ 112, 13.) from the more uncommon *pres.* αἴσθομαι.

ἀκαχίζω, (*I grieve*), derives from the theme ΑΧΩ, which takes an *ε* in the conjugation, the following forms, *aor.* ἤκαχον, ἀκαχεῖν, *fut.* ἀκαχίσω, *aor. 1.* ἠκάχησα (§ 112, 16).—MED. ἄχομαι or ἄχνυμαι, (*I afflict myself*), *aor.* ἠκαχόμην, *perf.* (I am grieved,) ἀκήχεται, and without any *augment* ἀκάχημαι. See about ἀκηχέδαται, the Note to *Obs.* IV. 5. to § 103, and about the accentuation of ἀκηχήμενος, (*Il. σ.* 29.) ἀκαχήμενος, ἀκάχησθαι, § 111. *Obs.* 2. The *part. pres. act.* ἀχέων, -ουσα, (*afflicted, grieving, sighing*), has the same intransitive signif.

ἀκαχμένος, (*sharp-pointed*), *part. perf. pass.* of a verb ΑΚΩ, (from which are derived the subst. ἀκὴ and ἀκωκὴ, *a point, edge*), with the Attic *redupl.*, but no temporal *augment*, and retaining χ before μ. (compare § 98, 2. with § 23. *Obs.*)

ἀλάομαι, (*I stray*), has according to § 111. *Obs.* 2. a *perf.* ἀλάλημαι, ἀλάλησθαι, ἀλαλήμενος, which becomes the *pres. tense*, and is synonymous with it.

ἀλέξω, (*I ward off*), *fut.* ἀλεξήσω, (§ 112, 8.) and (from ΑΛΕΚΩ) *aor. med.* ἀλέξασθαι, see *Complete Gr. Gr.* § 96. *Obs.* 10.

This root ΑΛΕΚΩ, ΑΛΚΩ, gives also the *Poetical aor.* ἤλακον, (ἐλακον,) ἀλακτεῖν, ἀλακῶν, &c., with the *redupl.* according to § 85. *Obs.* 2.

ἀλέομαι, (*I avoid*), *aor. 1.* ἠλευάμην, (§ 96. *Obs.* 1.) *inf.* ἀλεύασθαι and ἀλίσασθαι, *conj.* ἀλείνεται for -ηται, (Homer,) *opt.* ἀλείαιτο, *part.* ἀλευάμενος.

ἀλέω, (*I grind or pound into powder*, Lat. *molo*), *fut.* ἀλέσω, (ἀλῶ), *perf. pass.* ἀλήλεσμαι: ἀλήθω (§ 112, 11.) was another form of the *pres.*

ἀλῆναι or ἀλήμεναι, *indic.* ἐάλην, see εἶλω.

ἀλίσκομαι, (*I am taken*), forms its tenses from ἈΛΟΩ, hence *fut.* ἀλώσομαι, and (with the *act.* form, but *pass.* signif.)

the *syncopated aor.* (§ 110, 6, and *Obs.* 1, 1.) ἤλων, *better* ἐάλων, *pl.* ἐάλωμεν, with long *a*, but the *unaugmented* forms with short *a*, *infjn.* ἀλῶναι, *conj.* ἀλῶ, ῥε, &c. *opt.* ἀλοίην, (*Ion.* ἀλώην,) *part.* ἀλοῦς, *perf.* (likewise with *pass.* signif.) ἤλωκα and ἐάλωκα with *ᾱ*.

Homer also has ἀλόντε with long *a*, *Il.* ε. 487 : αἰρεῖν was used for the *act.* of this verb ; ἀλίσκομαι is its *pass.*, but only in its strict sense. See ἀναλίσκω.

ἀλιταίνω, (*I transgress, sin,*) *fut.* ἀλιτήσω, *aor.* ἤλιτον (§ 112, 13).

The *act.* and *med.* have the same signif. The *adj. part.* ἀλιτήμενος, (*sinner,*) *Od.* δ. 807, may be explained by the *perf.* according to § 111. *Obs.* 2.

ΑΛΚ,—ἀλαλκεῖν, see ἀλέξω.

ἄλλομαι, (*I leap,*) is regular, ἀλοῦμαι, &c.

Practice is wavering in the *aor.* between *aor.* 1. ἠλάμην, ἔλασθαι, (*ā*, § 101. *Obs.* 2.) and *aor.* 2. ἠλόμην, ἀλίσθαι (*ᾱ*). Homer merely has the *syncopated aor.* (§ 110, 8.) which takes the *spiritus lenis*, and of which there is the 2 and 3 *pers.* ἄλσο, ἄλτο, *part.* ἄλμενος, ἐπάλμενος⁶. The *conj.* is also commonly, but erroneously, found with the *lenis*, ἄληται, and shortened ἄλεται (*Obs.* V. 15. to § 103).

ΑΛΟ,—see ἀλίσκομαι and ἀναλίσκω.

ἀλύσκω, (*I shun, escape,*) *fut.* ἀλύξω', &c. It is different from ἀλύω or ἀλύσσω, *Hom.* (*I am beside myself*)

ἀλφαίνω or ἀλφάνω, (*I acquire,*) *aor.* 2. ἤλφον, ἄλφοιμι.

ἀμαρτάνω, (*I err,*) *fut.* ἀμαρτήσομαι, *perf.* ἡμάρτηκα, *aor.* ἡμαρτον (§ 112, 13).

Instead of ἡμαρτον Homer has ἡμβροτον with the *lenis*, (compare ἄλλομαι,) with a transposition, (§ 96. *Obs.* 7.) and with the insertion of *β* according to § 18. *Obs.* 1, and compare § 110, 11, 2. *Note.*

ἀμβλίσκω, (*I render abortive, miscarry,*) *fut.* ἀμβλώσω, &c. from ἀμβλόω, of which the *pres.* occurs only as a compound, ἐξαμβλοῦν, &c.

ἀμπέχω and ἀμπισχνοῦμαι, see ἔχω.

ἀμπλακίσκω, (*I commit a fault, err,*) *fut.* ἀμπλακήσω, *aor.* ἡμπλακον, ἀμπλακεῖν, (§ 112, 10.) also ἀμβλακίσκω, and with a short initial syllable ἀπλακεῖν, ἀμφιέννυμι, ΑΜΦΙΕΩ, see above ἔννυμι, § 108. III.

ἀναίνομαι, (*I refuse, deny,*) *aor.* ἠνηνάμην, ἀνήνασθαι.

⁶ See about the *lenis*, § 6. *Obs.* 2, and compare ἀμαρτάνω. The length of the *a* denoted by the circumflex is an anomalous *augment*; whence ἐπᾶλτο, not ἐπαλτο.

⁷ This verb evidently is derived from ἀλεύομαι: the *σ* is not intercalated in the *pres.* (after the analogy of § 112. *Obs.* 7.) but omitted in the *fut.* Compare διδάσκω.

This verb is not a compound, (see Buttm. *Lexilogus*, I. 63, 10.) The *aor.* is perfectly regular, like *ἐλυμνήμην*, and the like. But there is no other tense to be met with.

ἀνάλισκω, (*I consume, expend*), forms its tenses from *ἀνάλω*, *imperf.* *ἀνάλουν*. Both *ἀνήλωσα* and *ἀνάλωσα* were used, and as a double compound *κατηνάλωσα*, and the same in the *perf.*

This verb differs from *ἀλίσκομαι* in the quantity of the *α*, and the regularity of the signif. There is no *aor.* 2.

ἀνδάνω, (*I please*), *imperf.* *ἤνδανον*, *ἰάνδανον*, *ἔήνδανον*, *fut.* *ἀδήσω*, *aor.* *ἔαδον*, *ῥαδον*, *perf.* *ἔαδα*, (*Dor.* *ἔαδα*), see § 112, 13.

This Ionic and Poetical verb must be considered as perfectly identical with the regular *ἤδω*, (*I delight*), *ἡδομαι*, (*I am delighted*), which only differs in construction. Compare *λανθάνω* and *λήθω*, and the like.—Homer has also *εὔαδον*⁸ for *ῥαδον* in the *aor.*

ἀνέσει, *ἀνίσαιμι*, see § 108. I. 4.

ἀνήνοθα, a *perf.* with the signif. of the *pres.*, *I pierce, penetrate through*, from a theme *ANΘΩ* or *ANEΘΩ*, whence comes *ἄνθος*, *flower*, and *ἀνθίω*, *I bloom*, see § 97. *Obs.* 2, and compare below *ἐνήνοθα*. See Buttm. *Lexilogus*, I. 63.

ἀνοίγω or *ἀνοίγνυμι*, see *οἶγω*.

ἄνωγα, (*I order, command*), is an old *perf.* 1 *pers. pl.* *ἄνωγμεν*, *imper.* *ἄνωχθι*, *ἄνωγέτω*, *ἄνώγετε*, or irregular *ἄνώχθω*, *ἄνωχθε*, (§ 110. *Obs.* 5.) *plusq.* as *imperf.* (*ἡνώγειν*), *Ion.* *ἡνώγεα*.

This *perf.* having the signif. of the *pres.* originated the corresponding form, (Herod. 7, 104.) 3 *pers. pres.* *ἄνώγει*, *imperf.* *ἡνωγον*, *fut.* *ἄνώξω*, *aor.* *ἡνώξα*.—The *perf.* *ἄνωγα* itself never has the *augment*.

ἀπαυράω, see *ΑΥΡ*.

ἀπαρίσκω, (*I deceive*), *aor.* *ἤπαφον*, *ἀπαφών*, &c. is an *aor. redupl.* (§ 85. *Obs.* 2.) of *ἄφω*, (whence *ἀφή* and *ἄπτομαι*), properly *I touch, feel, stroke*, Lat. *palpo*, from which the new *pres.* has been formed, according to § 112, 10; *fut.* *ἀπαφήσω*.—The middle voice has the same signif. as the *act.*

ἀπολαύω, *augment*, see § 86, *Obs.* 2. | *ἀπούρα*, see *ΑΥΡ*.

ἄράομαι, Att. *ἄράομαι*, *depon. med.* (*I supplicate, imprecate*.) We find only once (*Od.* χ. 322.) the *infin. act.* *ἀρήμεναι*, perhaps *aor.* 2. *pass.* of *ΑΡΟΜΑΙ*, see Buttm. *Complete Gr. Gr.*—The Homeric *part.* *ἄρημίος* has a different signif.; it means *injured, worn down*.

ἀραρίσκω (*I fit, adapt*). The radical theme *ΑΡΩ* gives the *fut.* *ἄρσω*, *aor.* 1. *ἦρσα*, *ἄρσαι*, &c. (§ 101. *Obs.* 3.) *aor.* 2. *ἦραρον*, (see § 85. *Obs.* 2.) from which came the new *pres.* (according to § 112, 10.) *imperf.* *ἀράρισκε*, *Od.* ξ. 23.—But the theme *ΑΡΩ* combines with the *causative* signif. *to fit, the imme-*

⁸ This form too (like *καυάζαις*, above, under *ἄγνυμι*) is explained by the Epic digamma, for the verb *ἀνδάνω* is one of the words alluded to in § 6. *Obs.* 3. From *FAΔΩ* comes the syllabic augment in *ἔαδα*, and this *εὔαδεν*, which is derived from the double F after the *augment* (EFFAΔEN, like *ἔλλαβεν*): the digamma here made a position, and could therefore not be dropped entirely, as almost everywhere else. The seeming importance of this *εὔ* (as if it were meant for the adverb *well*) may have favoured the retention of this form.

diative or intrans. one, to be adapted, quadrate with (see § 113, 2). The *perf.* 2. ἄρᾱ, *Ion.* ἄρηα⁹, as a *pres.* tense has only this latter *intrans.* meaning (*part. fem.* *Epic* ἀρᾶνῖα): the *aor.* ἤραρον, though less frequent, is likewise *intrans.* The *perf. pass.* ἀρήρεμαι¹⁰, formed after the analogy of the *fut.* ἀρέσω, agrees in meaning with ἄρηα. This *fut.* itself, with other forms derived from it, (see ἀρέσκω,) has obtained the particular signif. *to adapt one's self, to conciliate*, which some of the above forms also have sometimes (*Il.* α. 136. *Soph. El.* 147).—Ἀρμενος (*fitting*) is the *syncopated aor.* (§ 110, 8.)

ἀρέσκω, (*I satisfy, please, conciliate*), *fut.* ἀρέσω, *perf. pass.* ἤρεσμαι.—MED.

It is derived from ΑΡΩ, of which ἀρέσω (according to § 95. *Obs.* 15.) is the old *fut.*, which exclusively assumed this particular signif., and produced the rest of the tenses along with the new *pres.* tense.

ἄρυνναι, (belonging to αἶρω, as πᾶρυνναι does to παίρω,) is used instead of αἶρομαι in a particular sense (*to get, obtain, as the reward of exertion, or as booty.*) The rest of the tenses, except the *pres.* and *imperf.*, are derived from the radical form, *fut.* ἀροῦμαι, *aor.* ἠρόμην (*ἄροντο, ἀροίμην*¹¹).

ἀρπάζω, (*I plunder*), has with the Attics ἀρπάσω, (*ἀρπάσσομαι*), ἤρπακα, ἠρπάσθην, &c., with the later writers, (*κοινοί*), ἀρπάξω, ἠρπάγην, &c. Homer has both formations (see § 92. *Obs.* 1).

ΑΡΩ, see ἀραρίσκω.

αὔξω and αὐξάνω, (*I increase*), *fut.* αὐξήσω (§ 112, 13).—The *pass.* with the *fut.* of the middle voice, *I grow*.

ΑΥΠ, to this root, with its principal meaning *to take*, belong the following two compounds¹²:

1.) ἀπαυράω (*I take away*): of this verb we find in Poets only the *imperf.* (in the sense of the *aor.*) ἀπηύρων, and *aor.* 1. *med.* ἀπηυράμην (from ΑΥΠΩ). To these tenses must be added the *part. aor.* 1. *act.* ἀπούρας, and *med.* (with *pass.* signif.) ἀπουράμενος, with a particular change of vowel. These forms are strictly related to the former in point of meaning.

2.) ἐπαυρίσκομαι, (*I reap the fruits of, enjoy*), *fut.* ἐπαυρήσομαι, *aor.* ἐπηυρόμην, ἐπαυρίσθαι, and in un-Attic writers, ἐπαύρασθαι.—(See § 96, 8.)

The old Poets have also the *act.*, and chiefly the *aor.* ἐπαῦρον, *Pind. Pyth.* 3, 65. *conj.* ἐπαύρω, *inf.* ἐπαυρεῖν or ἐπαυρέμεν. The *pres.* ἐπαυρέω, which is made from it, is in *Hesiod*.

ἀφύσσω, (*I draw from, as water from a river*), *fut.* ἀφύξω, *aor.* ἥψυσα, ἀφύσαι, (ἀφύσσαι,) § 92. *Obs.* 2.

ΑΦ—see ἑάφθην, and ἀπαφίσκω.

ἄχθομαι, (*I am angry*), ἄχθέσομαι, ἠχθέσθην (§ 112, 3).

ΑΧΩ, see ἀκαχίζω.

ἄω, this theme occurs with four different signif.

1.) *to blow*, *imperf.* ἄων, (*Apoll.*) commonly ἄημι (see above).

⁹ Ἀρηρε, transitive, *Od.* ε. 248, is incorrect instead of ἀρασσεν.

¹⁰ In *Apollonius*, where the reading ἀρηράμενος is incorrect. Compare ἀκήχεται and ὀρώρεται.

¹¹ Compare *Il.* ζ. 446, with σ. 121, and χ. 160, with ι. 124.

¹² See about both, *Buttm. Lexilogus*, I. 22.

- 2.) *to sleep*, aor. ἄσα, and (§ 112. Obs. 3.) ἄεσα, Hom.
 3.) *to satiate*, fut. ἄσω, aor. ἄσα, whence in the *pres. pass.* ἄται, and lengthened ἄται, (Hesiod. A. 101, as a *fut.* according to § 95. Obs. 12.) *infin. act.* ἄμεναι, (Hom.) contr. from ἄμεναι. *Verbal adjective* ἄτος: hence with the *priv.* α, ἄατος, (Hesiod,) ἄτος, (Hom.) *insatiable*. Compare above 'ΑΔ—and the *Note* to ἀάω.
 4.) *to hurt*, in which sense it is stated above as a contr. of ἀάω.

ἄωρο, see αἶρω.

B.

βαίνω, (*I go*), fut. βήσομαι, perf. βέβηκα, aor. 2. ἔβην, after ἔστην: thus, ἔβημεν, βῆναι, βῆθι¹³, βήτω, βαῖν, βῶ.—Some of its compounds have also a *pass.* voice; for instance, παραβαίνω, (*I go beyond, transgress*), perf. *pass.* παραβέβᾶμαι, aor. *pass.* παρεβάθην. *Verbal adj.* βατός.

All these forms are derived from ΒΑΩ, and are conjugated like ἔστημι, excepting the *pres. tense*; but Homer has even this with the *redupl. part.* βιβᾶς, and βιβῶν.—The *plusq.* ἔβεβηκειν has in Epic poetry the signif. of the *imperf.* or aor., *ex. gr.* Il. ζ. 495, 513. Compare βάλλω ἔβεβλήκειν. See about βίω, βείω, βήγ, the similar *conj.* of ἔστην, § 107. Obs. IV. The shortened forms of the *perf.* (*ex. gr.* βεβᾶσι, βεβάναι, βεβῶς, § 110, 10.) occur seldom except in the Poets and Dialects.—Homer has the aor. 2. shortened βάτην for ἔβήτην, ὑπέρβασαν for ὑπερέβησαν.—The Epics too have an aor. *med.* (as *act.*) but wavering in the form, ἐβήσατο, or, according to § 96. Obs. 9, ἐβήσετο. *Imper.* βήσεο.—See below βίωμα.

This verb has likewise the *causative* signif. (§ 113, 2.) *to cause to go*, but only in the Ionic dialect and in Poets. The fut. *act.* βήσω, and the aor. 1. ἐβησα, have only this signif.

βάλλω, (*I throw*), fut. βαλῶ, sometimes also βαλλήσω, (§ 112, 8.) aor. ἔβαλον, perf. βέβληκα, *pass.* βέβλημαι, (*conj.*, see § 98. Obs. 9.) aor. 1. *pass.* ἐβλήθην.—MED.

There are a few Epic forms derived from a *syncopated aor.* (ἔβλην, see § 110, 6, 7.) aor. ἐνυμβλήτην, (3 *dual.*) *pass.* ἔβλητο, βλήσθαι, opt. βλείμην, βλείω, &c. *conj.* βλήεται, (for βλήηται,) and from this again a fut. συμ-βλήσομαι.—The Epics also make the *perf. pass.* βεβόλημαι¹⁴ (as if from ΒΟΛΕΩ).—The *plusq.* ἔβεβλήκειν has with Epic Poets the signif. of the aor. (*hit*), *ex. gr.* Il. ε. 66, 73. compare βαίνω ἔβεβήκειν.

βαρύνω, (*I load*), perf. *pass.* (from βαρέω) βεβάρημαι, Plat.

Hom. has *part. perf. act.* βεβαρηότα, ὅτε, with intrans. signif. (§ 97. Obs. 1.)

βαστάζω, (*I carry*), fut. βαστάσω, &c. takes the other formation in the *pass.*, *ex. gr.* ἐβαστάχθην (§ 92. Obs. 1).

BA—βίβημι, see βαίνω.

βίωμα or βείομαι, a Homeric fut. *I shall live*, which may be considered either as a

¹³ It may be shortened, when contracted; for instance, κατάβᾶ as in ἔστημι.

¹⁴ The old radical theme of this verb had an ε (compare τέμνω τέμνω, τρέπω τράπω, and below σκέλλω). This is evident from the derivative βέλος, and especially from the verbal βελέτης in ἐκατηβελέτης, whence ΒΟΛΕΩ, (see § 112, 9.) and likewise through the metathesis ΒΕΛ, ΒΑΕ, the forms βέβληκα, βλείμην, &c. (§ 110, 11.)

real irregular *fut.* (like *πίομαι*, or like *κείω*, *κείω*), or as a *conj.* used like a *fut.* instead of *βείωμαι* (see § 139. *Obs.* 1. I. 4). Neither do we attempt to decide whether it belongs to an old verb *BEIΩ*, (whence, perhaps, *βίος*, *βιδώ*), or whether the *pass.* form of the verb *βαίνω* took the collateral meaning of *wandering through life*, that is to say, *living*, in which case *βείομαι* would correspond to the *act.* from *βείω*, *conj.* for *βῶ*.

βιβρώσκω, (*I eat*), from *BPOΩ*, *fut.* (*βρώσομαι*), *perf.* *βέβρωκα*, &c.

The *part. perf.* *βεβρωκώς* sometimes undergoes a contraction like that of § 110, 10, whence *Soph. Antig.* 1010. *βεβρωτες*. See about the *Epic aor.* *ἔβρων*, § 110, 6. The Homeric *βεβρώθεις* belongs to a particular verb, the intensive *βεβρώθω*, *I devour*.

βιώω, (*I live*), *fut.* *βιώσομαι*, *aor.* *ἔβιώσα*, and (*aor.* 2.) *ἔβίων*, *βιῶναι*, *part.* *βιούς*, *conj.* *βιῶ*, *ῶς*, &c. *opt.* *βιῶην* (§ 110, 6).

The forms *βιώσκομαι* and *ἀναβιώσκομαι* have both the *intrans.* signif. (*to start into life, revive*, *Plato Phæd.* 72.) and the *transitive* one (*to restore to life*, *Crit.* 9). It is merely in the latter sense that it has the *aor.* 1. *ἔβιωσάμην* (*Od.* θ. 468. *Plato Phæd.* 89); in the former the *act.* *ἀναβιῶναι* is used.

ΒΛ, see *βάλλω*.

βλαστάνω, (*I sprout out, bud*), *βλαστήσω*, *ἔβλαστον* (§ 112, 13).

βλώσκω, (*I go*), has, as if from *ΜΟΛΩ*, *aor.* *ἔμολον*, *μολεῖν*, *μολῶν*, *fut.* *μολοῦμαι*, *perf.* *μέμβλωκα*, (according to § 19. *Obs.* 1. for *μέμλωκα*), as if it were *ΜΛΟΩ*, whence came the *pres.* tense *βλώσκω*. See § 110, 11. The *pres.* *μολέω* is suspicious.

βοάω, (*I cry or call out*), always contracts *οη* into *ω*¹⁵ in the Ionic dialect, *fut.* *βώσομαι*, it then draws the accent back, *aor.* *ἔβωσα*, and takes *σ* in the *aor. pass.* *ἔβώσθην*.

ΒΟΛ, see *βάλλω* and *βούλομαι*.

βόσσω, (*I lead to pasture*), *fut.* *βοσκήσω*, &c. (§ 112, 8.)—MED.

βούλομαι, (*I will*), *fut.* *βουλήσομαι*, *perf.* *βεβούλημαι*, *aor.* *ἔβουλήθην*, *ἡβουλήθην*. (See about the *augment*, § 83. *Obs.* 5.)

Homer has also a *perf.* 2. *βέβουλα* (*προβέβουλα*, *I prefer*). The first syllable was likewise short in Homer, and the old language in general, in which case it is written with an *ο*, *βόλεσθε* (§ 5. *Obs.* 3).

ΒΟ, see *βοάω*.

| *BPO*, see *βιβρώσκω*.

βραχῆν, *ἔβραχον*, an *Epic aor.*, to make a noise; different from *βρέχειν*, to wet, *βρέχεσθαι*, *βρεχθῆναι*, and *βραχῆναι*, to be wet.

βρυχάομαι, *I roar, bellow*, *dep. pass.* The *perf. act.* has with Poets the signif. of the *pres.* Compare *μηκάομαι* and *μυκάομαι*.—See about the *perf.* *βέβρυχα*, *Buttm. Lexilogus*, II. 85.

Γ.

γαμέω, (*I marry*), from *ΓΑΜΩ*, *fut.* again *γαμέω*, *γαμῶ*, *aor.*

¹⁵ This becomes evident on comparing the verb *βωθεῖν* for *βοηθεῖν*, to aid. Compare below *νοέω*.

ἔγHEMA, γῆμαι, &c. *perf.* γεγάμηκα, &c.—*MED.* I marry, take a husband. The form ἐγαμήθην (whence Theocr. has γαμεθεῖσα) is a pure *pass.*

ΓΑ, see ΓΕΝΩ.

γέγωνα, a *perf.* with the signif. of the *pres.*, I call aloud, proclaim. But most of the other forms are made as of a *pres.* in ω or ἔω derived from this *perf.*; *inf.* γεγωνεῖν, *imperf.* ἐγεγώνεον, (for -εον,) 3 *pers.* ἐγεγώνει, but also (ἐγέγωνε) γέγωνε, which form consequently occurs as *pres.*, *imperf.*, and *aor.* See § 111, 2.

ΓΕΝ. This root, which corresponds to the Latin verb *gigno, genui*, has two principal signif.; the *causative*, to beget, and the *immediative* or *intrans.*, to be born. The forms are anomalously intermixed. Of the *act.* one there is none in use but the *perf.* (γέγονα): all the rest in both signif. belongs to the *medio-passive* form. The whole may, according to custom, be assigned to two different *pres.* tenses:

- 1.) γίνομαι has merely the meaning of *being born*; in the *pres.* it is poetical, to be begotten, and to beget; in the *aor.* ἐγενάμην merely *transitive*, to beget, in both prose and poetry. Else the regular verb γεννάω is used in this last signif.
- 2.) γίγνομαι, (old and Attic, later γίνομαι,) *fut.* γενήσομαι, *aor.* ἐγενόμην, *perf.* γεγέννημαι, or (in *act.* form) γέγονα: un-Attic forms, ἐγενήθην, γενηθήσομαι. All these forms are absolutely *intransitive* not only in the proper signif. of *being born*, but also and even more frequently in the sense of *becoming, growing*, the Lat. *feri*. To this must be added the signif. *to be*, since ἐγενόμην and γέγονα serve at the same time as *præterites* of the verb εἶναι. But whenever γέγονα can be translated by the *pres.* tense, I am, it always conveys this particular meaning, I am by birth, or have become.

There is for γέγονα a poetical form, (γέγαα,) *pl.* γέγαμεν, γεγάασιν, *inf.* γεγάμεν, (for -άναι,) *part.* γεγάως, Attic γεγώς (see § 110, 10). It appears to come from ΓΑΩ, from which is also derived the older form γεγάειν, (for γεγηκέαι, see § 111, 2.) in Pind.¹⁶—ἐγεντο, γέντο, (Hesiod, Pind.) is the *syncopated aor.* for ἐγένετο: see also the following article.

γέντο, (he took, seized,) an old verb in Homer, of which no other tense occurs. In other poets it also stands for ἐγένετο, ἐγεντο, from the preceding verb.

γηθίω, (I am glad,) γηθήσω, &c.; *perf.* γέγηθα is the same with the *pres.* and more used.

γηράω or γηράσκω, (I grow old,) *fut.* γηράσομαι, is regular after the first form, yet the Attics prefer the form γηρᾶναι to the *inf.* *aor.* γηρᾶσαι.

This γηρᾶναι is the *inf.* of the more ancient *aor.* ἐγήρᾶν, (see Buttm. *Complete Gr. Gr.*) to which belongs also the poetical *part.* γηρᾶς, (Il. p. 197. γηράντεσσιν, Hesiod. E. 188.) to which the *aor.* ἐδρᾶν, from διδράσκω, exactly corresponds. See § 110, 6.

γίγνομαι, γίνομαι, see ΓΕΝ.

γινώσκω, (old and Attic, commonly γινώσκω, I know, Lat. *nosco*,) from ΓΝΩΩ, *fut.* γνώσομαι, *aor.* ἔγνω, *pl.* ἔγνωμεν,

¹⁶ The anomalous form γεγάᾶε, (Batrach. 143. Hom. Epigr. ult.) may be explained from the *perf.* γέγαα, (-ᾶε for ᾶε,) having become the *pres.* tense, (see, however, Buttm. *Lexilogus*, I. Note to Art. 2, 1.) whence also ἐγεγάονται, *Hymn. Ven.* 198; the latter through a new anomaly as a *fut.*

&c. *infin.* γνῶναι, *imper.* γνῶθι, γνῶτω, &c. *opt.* γνῶιν, *part.* γνούς, (§ 110, 6.) *perf.* ἔγνωκα, *pass.* ἔγνωσμαι.

In the *causative* signif. (§ 113, 2.) *to persuade*, which the compound ἀνα-γυγνώσκω has, particularly with the Ionians, it forms the *aor.* 1. ἀνίγνωσα. γόάω, (*I bewail*), *aor.* 2. ἔγοον, *Il.* ζ. 500. (§ 96. *Obs.* 5.)

γρηγορέω, see ἐγείρω.

ΓΩΝ, see γίγνα.

Δ.

ΔΑ, —δαίω. The forms belonging to these themes have four principal signif. : *to divide, give to eat, burn, teach.*

1. δαίω, (*I divide*, particularly with a sharp instrument, *I distribute*), in this form and signif. has merely the *pres.* and *imperf.*, and is only poetical ; but the *fut.* δάσομαι, *aor.* ἔδασάμην, as *depon. med.*, have the same meaning, and are also employed in prose ; the *perf.* δέδασμαι has the *pass. tense*, (*I am divided, distributed*), and its *third pers. pl.* δεδαίεται adheres again to the root δαίω for the sake of euphony. Compare μαίομαι ἐμασάμην, ναίω ἐνασάμην. The *pres.* δατέομαι (which see below) bears the same relation to these forms as πατέομαι to πάσασθαι.
2. δαίνυμι, (*I give to eat, treat, feast*), *med.* δαίνυμαι, (*I consume, revel*), 2 *pers.* δαίνυο, (see § 107. *Obs.* 4, 4.) according to the analogy of verbs in νυμι, makes its tenses from δαίω, which, however, never has this signif. in the *pres. tense*, δαίσω, δαίσομαι, &c.
3. δαίω in the *pres. tense* signifies also *to burn, kindle*¹⁷. In the *perf.* δέδηα, (§ 97, 4.) it has the *intrans.* sense of the *med.* δαίομαι, (*I burn, am on fire*), *aor.* 2. (ἔδαόμην), 3 *conj.* δάηται.
4. ΔΑΩ combines the *causative* sense *to teach* with the *immediative* one *to learn*. In the first we have only the *aor.* 2. ἔδαον or δέδαον, (§ 83. *Obs.* 7.) to which belongs also the Homeric δέδαε, but in the sense of *learning*, *perf.* (δέδαα), δεδάασι, δεδαῶς, *aor. pass.* ἔδάνην, (properly *was taught*, i. e. *learned*), whence the new *perf.* δεδάηκα, (§ 111, 3.) or δεδάημαι, *fut.* δαήσομαι : δέδαα as a *pres. tense* gives (δεδάσθαι) δεδάσθαι, *to get to know, to investigate, experience*, Homer. This verb is merely poetical, and has no *pres. tense* in either sense, but the usual διδάσκω (below) comes from it.

The Epic δῆω, δῆεις, &c. an anomalous *fut.* with the steady meaning *I shall find*, also belongs to this root¹⁸.

δάκνω, (*I bite*), from ΔΗΚΩ, *fut.* δήξομαι, *perf.* δέδηχα, *aor.* ἔδακον, § 112, 12.

δαμάω, see δέμω.

δαρθάνω, (*I sleep*), *fut.* δαρθήσομαι, *perf.* δεδάρθηκα, *aor.* ἔδαρθον, § 112, 13.

Poets use ἔδραθον for ἔδαρθον, (§ 96. *Obs.* 7.) and the compound with κατὰ sometimes takes in the *aor.* the form of the *aor. pass.* κατεδάρθην,

¹⁷ It is from misunderstanding the passage *Il.* ε. 4, 7, that the *intrans.* signif. is given to this form. Compare *Il.* σ. 206, 227.

¹⁸ Compare κείω in κείμει. Both are old *fut.* from ΔΑΩ, ΚΕΩ, in the form of the *fut.* 2. instead of δαίω, κείω, with the contr. of the first two vowels, as in the *gen.* κλείος, (from κλείος,) for κλείους. See § 53. *Obs.* 5.

καταδραθεις, (*fallen asleep*), which form may be considered as *aor. 1.* for *ἐδάρασθην*, (compare *κεκάρθαι* for *-σθαι*, and *πέρθαι* in *πέρθω*), or as a solitary instance of an *aor. 2. pass.* with *θ.* (see § 100. *Obs.* 9.)

δαρίομαι, (see δαίω 1.) *aor. 1. infin.* δαρίασθαι, Hesiod. E. 795. See § 96. *Obs.* 1. ΔΑΩ, see δαίω.

δέεται, see δόαται.

| δεῖ, see δέω.

| δεῖδω, see δεῖσαι.

δείκνυμι, (*I show*), *fut.* δέιξω (§ 107, and 112, 14).—MED.

The Ionians make the *fut.* δέξω, ἔδεξα, δέδεγμαi (ἀποδεδέχθαι, see § 27. *Obs.* 3).

The *med.* δέικνυμι has in the Epics (*Il.* c. 196. *Hymn. Apoll.* 11.) the sense of *greeting, welcoming, pledging to drink*, and therefore the *perf.* also belongs hither with a similar signif. to that of the *pres.* δεῖδεγμαi, (for δέδεγμαi), 3 *pl.* δευδέχεται, 3 *sing. plusq.* as *imperf.* δεῖδεκτο : δευκανόμαι, δευδίσκομαι, and δευδίσκομαι¹⁹, are collateral forms, which all have the same signif.

δεῖσαι, *to fear*, ἔδεισα, *fut.* δέισομαi. The *perf.* δέδοικα, (§ 97. *Obs.* 1.) and δέδια (i), have the power of the *pres.* (*I fear*); their alternate use was regulated by euphony. *Syncopated forms* are made from δέδια : δέδιμεν, δέδιτε, 3 *pl. plusq.* ἐδέδισαν, and an *imper.* δέδιθι (§ 110, 10).

The Epics also used δέδοικα, δέδια, (compare the preceding δέδεκτο,) and δέδιμεν, &c., and still more shortened (in *Apoll.*) *part.* δεδύια. Hence came a new *pres.* δεῖδω, which occurs only in these poets, but from which all the above tenses were formerly derived.

We find the *aor.* always written ἔδδεισα in Homer; this is the only instance of a *muta*²⁰ doubled in the *augment*.

The Epic διω includes also the idea of *flying from, escaping*, (*Il.* χ. 251.) of which the causative is *to frighten* (§ 113, 2). But it is very singular that Homer renders this exclusively by the *pass. voice* (δίσσθαι, *conj.* διωμαι, &c.). The *act.* of another form δίνμι, on the contrary, signifies *to hunt, chase*, (ἐνδίσσαν, *Il.* σ. 584.) and the *pass.* is *to fly from, run* (διενταί, *Il.* ψ. 475). The *infin.* δίσσθαι may belong to both forms, and has both meanings (*Il.* μ. 276, 304).

ΔΕΚ, see δέικνυμι and δέχομαi.

δέμω, (*I build*), *aor.* ἔδειμα, *perf.* ἔδμηκα, &c. (§ 110, 4 and 11.) The form δέιμμεν in Homer is the shortened *conj. aor.* See *Obs.* V. 15, § 103.—MED.

The same theme gives likewise the tenses to δαμάω, (*I tame, subdue*), *perf.* δέμηκα, *aor. pass.* ἔδμην, ἔδμήθην,—δαμά and δαμάα are both *pres.* and *fut.* In prose we find in this sense δαμάζω, which is regular.

δέρκομαi or δέδορκα, (*I see, behold*), *aor.* ἔδρακον, (see § 96. *Obs.* 7.) also ἔδράκην and ἔδερχθην, all *act.*

δέχομαi, (*I take*), is in Ionic δέκομαi, and hither belongs also,

¹⁹ Several grammarians place the form δέδεκτο under δέχομαi, because they fancy that the signif. *to receive, welcome*, is more readily derived from it. But the fundamental meaning unquestionably is *to reach the hand*, and δέικω probably signified in the origin simply *I stretch out the hand*, from which δέκομαi, δέχομαi, is very naturally derived. Compare δέδοικα, δέδια, which also have the *redupl.* δέι, because the radical syllable is likewise δέι.

²⁰ That the true cause of the lengthened syllable, which occasions this reading here and in ὑποδδίσασα, ἀδδεις, is to be sought for in a hitherto undiscovered *digamma* after the δ, (dw,) has been shown by Dawes, *Misc.* 168.

according to § 112, 9. the Epic δεδοκημένος (*waiting, being on the watch*, *Il.* ο. 730): δεδεγμένος is used in the same sense, (*Il.* δ. 107. &c.) also 3 *pl.* δέχεται and *plusq.* as *imperf.* ἐδέγμην. Yet likewise ἔδεκτο, δέχθαι, as *syncopated aor.* in the sense of *taking*.—See δίδεγμαι in δείκνυμι.

δέω, (*I tie, bind*,) see § 105. *Obs.* 2. and § 95. *Obs.* 4.—The *fut.* 3. δεδήσομαι, (§ 99. *Obs.* 1.) supplies the un-Attic *fut.* 1. δεθήσομαι.—MED.

δέω, (*I want, lack*,) *fut.* δεήσω, &c. is commonly impersonal: δεῖ, (*it behoves, is necessary*, French *il faut*,) *conj.* δέη, *opt.* δέοι, *inf.* δεῖν, *part.* δέον, *fut.* δεήσει, &c. The *pass.* δέομαι, δέη or δέει, δεῖται, &c. is always personal, (*I want, need*,) δεήσομαι, ἐδεήθην.

The contr. εἰ was sometimes resolved in this *verb*, even by the Attics, to distinguish it from the preceding *verb*; as Isocr. *Busir.* 2. τοσούτου δέεις, and in Xenophon frequently δέεται, δέεσθαι. But Homer has the *aor.* δῆσεν, (*Il.* σ. 100.) and a peculiar form δένομαι, δενήσομαι.

δέεται, see δόεται. | ΔΗΚ, see δάκνω. | δῆω, see ΔΑ.

διδάσκω, (*I teach*,) loses the σ in the formation: διδάξω, δεδίδαχα, &c.; with Poets also διδασκήσω.—MED.

Comes from ΔΑΩ. Compare the *Note* to ἀλύσκω.

διδράσκω, (*I run away*,) occurs only in compounds, (ἀποδιδράσκω, διαδιδράσκω,) from ΔΡΑΩ, *fut.* δράσομαι, *perf.* δέδρᾱκα—*aor.* ἔδρᾱν, ᾱς, ᾱ, ᾱμεν, ἔδρᾱτε, 3 *pl.* ἔδρᾱσαν and ἔδρᾱν, (§ 107. *Obs.* IV. 6.) *conj.* δρῶ, ᾱς, ᾱ, &c. *opt.* δραῖην, *imper.* δρᾶθι, *inf.* δρᾶναι, *part.* δράς. See § 110, 6. with the *Note*.

The Ionians have everywhere η, διδρήσκω, δρήσομαι, ἔδρην, &c. This *verb* must not be confounded with the regular δράω, (*I do*), which has *fut.* act. δράσω, and *aor.* 1. ἔδρᾱσα: δέδρᾱκα is common to both.

δίζημαι, (*I seek, inquire*,) is a form of μι, which retains the η in the *pass.*, § 106. *Obs.* 3. *fut.* διζήσομαι Hom.

δικεῖν, (*to throw*,) ἔδικον, is a defective *aor.*

διψῆν, see § 105. *Obs.* 5. | διώ, see δεῖσαι. | ΔΜΕ, see δέμω.

δύεται or δέεται, (*it appears*,) *aor.* δοάσατο, *conj.* δοάσεται (-ηται), Homer.

δοκέω, (*I seem, think*,) from ΔΟΚΩ, *fut.* δόξω, &c. The *perf.* from the *pass.* δέδογμαι (*I have seemed*). The regular formation δοκήσω, &c. is poetical.

See the Epic δεδοκημένος in δέχομαι.

δουπέω, (*to give a hollow sound, make a noise in falling*,) *perf.* δέδουπα, (§ 97. *Obs.* 4.) *aor.* ἐδούπησα and ἐγδούπησα from a form ΓΔΟΥΠ, which bears the same relation to δουπέω, as κτυπέω to ρύπτω.

δραμεῖν, δίδρομα, see τρέχω.

|

ΔΡΑ, see διδράσκω.

δύναμαι, (*I can, am able, have power,*) *pres.* and *imperf.* like ἵσταμαι, 2 *pers. pres.* δύνασαι, Poetically δύνῃ. See about the *conj.* and *opt.* § 107. *Obs.* III. 5. and § 83. *Obs.* 5. about the *augment.* *Fut.* δυνήσομαι, *aor.* ἠδυνήθην, (also ἔδυνάσθην,) *perf.* δεδύνημαι.

Verbal adjective, δυνατός, possible.

In Homer this *verb* is a *depon. med.* δυνήσατο for ἔδυνήθη.

δύω. This *verb* originally combined the *immediative* signif. *to go in, enter,* with the *causative one, to wrap up in, inclose* (§ 113, 2).

The *pres. act.* δύω has only the latter, (*to wrap in, sink,*) and retains it in the *fut.* and *aor. 1. act.* δύσω, ἔδυσσα, *pass.* ἔδυθην, (§ 95. *Obs.* 4.) The *MED.* δύομαι, (*I wrap myself up in,*) δύσομαι, ἔδυσάμην, took the *intrans. (immediative)* signif. (*to go in, dive, &c.*), which again assumes a *transitive* signif., *to enter (a garment), put on (a coat, i. e. to dress).* These signif. of the *immediative* sense are retained in the *act.*, in the *perf.* διδύκα, and the *aor. 2.* (see § 110. 6.) ἔδυν, δύναι, δύς, *imper.* δύθι, δύτε, *conj.* δύω, (*Il.* p. 186. *Plato Crat.* 413.) *opt.* δύνῃ.²¹ To this must be added a new *act.* form in the *pres. tense* δύνω, which along with the *aor.* ἔδυν is preferred in certain connexions and in the compounds, to the form δύομαι, ἔδυσάμην.

This is the basis of the general practice; the modifications arising from the different shades of meaning, especially in the compounds, must be left to dictionaries and individual study. The *aor. med.* ἔδυσάμην has with *Epics* a collateral form, ἔδύσετο, ἔδύσεο, *imper.* δύσεο, see § 96. *Obs.* 9. Hither belongs also the *part.* δυσόμενος with the signif. of the *pres.* in *Od.* a. 24. *Hesiod.* E. 382. *Herod.* makes of δύνω, δυνέουσι (§ 112. *Obs.* 5).

E.

ἐάφθῃ, a Homeric form, either from ἄπτειν, (*to bind,*) compare ἐάγην, ἐάλων, or from ἔπομαι, (see below,) for εἴφθῃ, commonly ἔσπετο. See *Buttm. Lexilogus*, II. 87.

ἐγείρω, (*I awaken, or rouse from sleep,*) is regular in the *act. perf.* ἐγήγερκα, ἐγήγερμαι.

The *med.* has the signif. of *awaking from sleep, being wakeful, watching,* and its *aor.* is ἠγρόμην, (§ 110, 4.²²) The *perf. 2.* ἐγρήγορθ (of which the anomalous *redupl.* was probably caused by ἠγρόμην) has also the *immediate* signif. like other *perf. 2.* (see § 113. *Obs.* 3.) but acquires a new *pres.* signif., i. e. becomes a new *pres. tense*; properly, *I have been awakened, i. e. am awake, watch*; the *plusq.* with the force of an *imperf.* ἐγρηγόρειν. *Pres. tenses* derived from ἐγρήγορα in the same sense are, ἐγρηγορώ in *Homer*; ἐγρηγορίω in the later prose; and γρηγορίω in the *New Testament.* From

²¹ Compare § 107. *Obs.* III. 6. Hence ἐκδύμεν for ἐκδύμεν (like θεῖμεν for θείμεν). See *Buttm. Lexilogus*, I. 17. 10.

²² See about the *infin.* ἐγρεῖσθαι, (instead of ἐγρίσθαι,) *Buttm. Complete Gr. Gr.*

ἐγρηγόρατε arises the Homeric form ἐγρήγορθε, (§ 110. *Obs.* 5.) and from this again with new anomalies the 3 pers. pl. ἐγρηγόρασι.

ἴδω, see ἰσθίω.

ἰδοῦμαι, see ἔζομαι.

ἕζομαι, καθέζομαι, (*I sit down*,) fut. καθεδοῦμαι, (§ 95. *Obs.* 16.) imperf. ἐκαθεζόμην, used as aor.

See, for instance, Plato *Menon* 26. p. 89. Xen. *Anab.* 5, 8. 14. This renders the pres. καθέζομαι suspicious even in later writers. Compare below, ἵζω, and above, § 108. II. εἶσα and ἤμαι, which forms properly all belong to one root. See in Buttm. *Complete Gr. Gr.*, in the *List of Verbs*, ἵζω. Later writers also used the pass. form ἐκαθίστην instead of ἐκαθεζόμην.

ἑθέλω and θέλω, (*I will, wish*,) fut. θελήσω, θελήσω, &c. (§ 112, 8.) perf. ἠθέληκα.

ἔθω, (*I am wont*,) perf. εἶωθα, (§ 97. *Obs.* 2.) Ion. ἔωθα, is alone used instead of this pres. tense.

There is nothing left of the pres. but the Homeric part. ἔθων, *accustomed*.

εἶδω, (*I see*), an old verb, of which there remains nothing in this tense but εἶδον, ἰδεῖν, ἰδέσθαι, &c. as aor. of the verb ὁράω (which see). But in the Epics there is also εἶδω in the same sense, (which as pres. of the indic. occurs only in later Poets,) the pass. form εἶδομαι, εἰσάμην, (εἰσάμην, εἰσάμενος,) for to be seen, and to seem, Lat. *videri*. See about the signif. of this verb, § 113. *Obs.* 10. and about the special forms used in the sense of *knowing*, (οἶδα, ᾔδειν, εἴσομαι, &c.) § 109. III.

εἶκω, perf. ἔοικα, (*I resemble, appear*,) used as a pres. part. εἰκῶς, Attic εἰκῶς, especially in the neuter εἰκός, see § 109. III. 5. Note (Ion. οἶκα, οἰκῶς, οἰκός,) plusq. ἐψέκειν, (§ 84. *Obs.* 9.) fut. εἵξω. (The verb *I give way* is altogether regular.) Like εἰκῶς, εἶκα and εἰκέναι occur now and then in Attic Poets for the sake of the metre.

The pres. εἶκω occurs nowhere, and the imperf. ἔικε (for ἐψέκει) merely II. σ. 520. The Epic forms ἔικτον, ἔικτην, and ἤικτο, ἔικτο, have been more properly ranked (in the *Note* just mentioned, and § 110, 9.) along with the Attic ἔοιγμεν, (Soph. Eurip.) among the syncopated forms of the perf. and plusq. See the same *Note* about the remarkable form εἵξασι instead of εἰκασαι, which occurs in the Attic prose writers.

εἵλω, (*I crowd, press together*,) more commonly εἰλέω or εἰλέω, fut. ἥσω, &c. aor. 1. infin. ἔλσαι, ἐέλσαι, part. ἔλσας, perf. pass. ἔελμαι, aor. pass. ἐάλην, infin. ἀλῆναι or ἀλήμεναι, part. ἀλείς (which forms are also fluctuating in our editions between the *spiritus asper* and the *spiritus lenis*).

Compare ἐστάλην, σταλῆναι, from στέλλω: from the same root ΕΛΛΩ, in the sense of *pushing, pressing*, comes also ἐλαύνω, (see below,) in the particular signif. of which to beat, strike, the aor. ἔλσαι (ex. gr. *Od.* ε. 132.) occurs in Homer. Hither belongs also, according to § 112, 9. the plusq. ἐόλητο, was crowded, pressed, *Apoll.* 3, 471. See Buttm. *Lexilogus*, II. 88. and 76, 7.

εἵμαρται, see ΜΕΙΡΟΜΑΙ.

εἵμι and εἶμι, see § 108. IV. V.

εἰπεῖν, (*to say*), an *aor. 2. indic.* εἶπον, (*Epic* εἶπον,) *imper.* εἰπέ, (comp. *πρόειπε*, see *Obs. I. 4. 1.* to § 103.) more usual than the rather *Ionic aor. 1.* εἶπα, (§ 96. *Obs. 1.*) *imper.* ἴπον, (erroneously εἰπὸν, see *Exc. I. ad Plat. Menon*). The Attics, however, use εἶπας as well as εἶπες, and preferably εἶπατε, εἰπάτω, &c.²³

With this *aor.* are intimately connected the *fut.* ἐρῶ, (*Ion.* ἐρέω,) from εἶρω, which Poets use as the *pres.* tense—and of PEΩ the *perf.* εἶρηκα, (§ 83. *Obs. 3.*) *perf. pass.* εἰρημαι, *aor. pass.* ἐρρήθην and ἐρρίθην, (*un-Attic* εἰρήθην, εἰρέθην,) ῥηθῆναι, *fut. 3.* as usual *fut. pass.* εἰρήσομαι²⁴. *Verbal adjective*, ῥητός, ῥητός.

Φημί is used as the *pres.* tense of this verb, (as we remarked above, § 109. I. 2.) on some occasions ἀγορεύειν, which properly signifies *to speak in public*, for instance, *κακῶς ἀγορεύειν τινά*, *κακῶς* εἶπον :—ἀγορεύειν is always used in most of the compounds, *ex. gr.* ἀπαγορεύω, *I forbid*, ἀπείπον, *I forbade*; in some λέγω, for instance, ἀντιλέγω, ἀντεῖπον.

The Poetical *imper.* ἔσπετε comes from a collateral form with an intercalated σ. Compare λάσκω, ἔσχω, μίσγω.

The Poetical ἐνέπω or ἐνέπω is also very anomalous; it is identical with εἰπεῖν, of which (ἡνισπον) ἔνισπον is to be considered as the *aor.*, since we meet with no *pres. indic.* ἐνίσπω,²⁵ and the *infin.* is circumflexed, (ἐνισπιέν, *Od. γ. 93.*) *fut.* ἐνισπήσω or ἐνίψω.²⁶

εἶργω, (*I exclude, shut out*), *fut.* εἶρξω, &c.

εἶργυνμι, with the *spiritus asper*, *I confine, shut up*, *fut.* εἶρξω, &c.

The ancient and Epic language has for both signif. εἶργω, whence 3 *pl. perf.* εἶρχαται, and without the *augment*, ἐρχαται, *they are shut up*.

εἶρω, see εἰπεῖν and ἐρέσθαι. But in the sense of *connecting in order*, it is a particular verb, *aor. 1.* εἶρα, (*Herod. 3, 87.* ἐξείρας, *exserens*), *perf.* ἐερμαι, *part.* ἐερμένος, (*Hom.*) ἐρμένος (*Herod. 4, 190*).

²³ To assume the theme ΕΠΩ, as is usually done, is needlessly adopting the anomaly, which the *augment* εἰ continues through all the *moods*. A theme ΕΠΩ agrees perfectly well with a radical form ΕΠ—(whence ἐπος).

²⁴ Grammarians increase the number of the themes of this verb, without any reason, by admitting ἐρέω, which absolutely is either the regular *fut.* of εἶρω, or the *pres.* tense in the sense of *asking*, (see below.) It is assumed as a theme here on account of εἶρηκα, and merely for this ἐρέω is ranked among the verbs which take the *temporal augment* εἰ. But as PEΩ unquestionably is one of the themes of this verb on account of ἐρρήθην, ῥῆμα, the analogy of εἶληφα, εἵμαρται, (§ 83. *Obs. 3.*) is a most natural inducement to connect εἶρηκα with the same theme.

²⁵ *Il. λ. 839.* and elsewhere ἐνίσπω is *conj. aor.*

²⁶ Just as διδάσκω and ἀλύσκω omit the σ in the *fut.*, so does ἐνίσπω. This *fut.* is, therefore, no argument to class ἐνίπτω here, (though from its form it certainly might belong hither,) and as the *pres.* ἐνίπτειν, and its kindred forms ἡνίπαπεν and ἐνίσσω, when they stand alone in Homer, never signify *to say*, but *to scold*, they must be removed from the radical form εἰπεῖν, and be stated separately below (see ἐνίπτω): though there is also a *pres.* ἐνίπτω from ἐνέπω used at least in Pind. *Pyth. 4, 358.* where we have ἐνίπτων for ἐνέπων. See a more detailed account of both verbs in Buttm. *Lexilogus*, I. 63. p. 279.

εἴωθα, see εἴω.

ἐλαύνω, (*I drive*,) *fut.* ἐλάσω, (ᾶ,) &c. *perf.* ἐλήλακα, *pass. perf.* ἐλήλαμαι, *aor.* ἡλάθην. *Verbal adjective* ἐλατὺς (with later writers ἐλήλασμαι, ἡλάσθην, ἐλαστός).

The theme ἐλάω seldom occurs in the *pres.* tense, but ἐλῶ, ἐλᾶς, ἐλᾶ, &c. *inf.* ἐλᾶν, is in prose the Attic *fut.* (§ 95. *Obs.* 12.) See also εἴλω, ἔλσαι, and about ἐληλάδατο, see p. 176. the *Note*, and about ἐληλάμενος, (*proparox.* *ex. gr.* Arat. 176.) § 111. *Obs.* 2.

ΕΛΕΥΘ—, ΕΛΘ, see ἔρχομαι.

ἔλκω, (*I drag*,) *augment* εἰ, § 84, 2. *fut.* ἔλξω and ἐλκῶσω, *aor.* εἴλξα and εἴλκῶσα, *pass.* merely εἴλκυσμαι, εἴλκύσθην, from ΕΛΚΥΩ.—MED.

ἐλπω, (*I give hopes, I cause to hope*,) ἔλπομαι, (*I expect, I hope*,) *perf.* ἔωλπα the same with ἔλπομαι, *plusq.* as *imperf.* ἐώλπειν (§ 84. *Obs.* 6 and 9).

’ΕΛ—, see εἴλω. ’ΕΛ—, see αἶρέω.

ΕΝΕΓΚ—, ΕΝΕΙΚ, &c. see φέρω. | ἐνέπω, see εἰπεῖν.

ἐνέηνοθα, an old *perf.* which presupposes a theme ΕΝΕΘΩ, ΕΝΘΩ: ἐπενήνοθε, κατενένοθε, (*is, sits, lies on something*,) Hom. See § 97. *Obs.* 2, and compare above ἀνέηνοθα.

ἐνθεῖν, ἦνθον, see ἔρχομαι.

ἐνίπτω, (*I sold* ²⁷), has two forms for the *aor.* in Homer, either ἐνένιπτον, more correctly ἐνένιπον, (see Buttm. *Lexilogus*, I. 63, p. 282, and compare above § 85. *Obs.* 2.) or according to § 85. *Obs.* 3, with the *redupl.* at the end (3 *pers.*) ἠνίπαπεν.

ἐνίσπω, ἐννέπω, see εἰπεῖν.

| ἐννυμι, see § 108. III.

ἐόλητο, see εἴλω.

| ἐπαυρεῖν, ἐπαυρίσκομαι, &c. see ΑΥΡ.

’ΕΠ—, see εἰπεῖν.

ἐπίσταμαι, (*I know, understand*,) 2 *pers.* ἐπίστασαι, poetically ἐπίστα or ἐπίστη, (see the *Note* to Soph. *Philoct.* 798.) *imperf.* ἡπιστάμην, (so far it goes after ἵσταμαι, *conj.* and *opt.* see § 107. *Obs.* III. 5.) *fut.* ἐπιστήσομαι, *aor.* ἡπιστήθην. *Verbal adj.* ἐπιστητός.

ἔπω (*I am busy, or occupied, about something*, see Schneider’s *Gr. Dict.*)

This old verb, of which some compounds (especially διέπω) have been retained in prose, has the *augment* εἰ, (διεῖπον,) and an *aor.* ἔσπον, σπεῖν, σπῶν (ἐπέσπον, ἐπισπεῖν, μετασπῶν, but all rather poetical). To avoid mistakes, compare ἔσπετε and ἐνέπω in εἰπεῖν.

ἔπομαι, (*I follow, attend*,) εἰκόμην, ἔψομαι. This middle voice, which is much used, has an *aor.* corresponding to that of the *act.* ἔπω, excepting that it has

²⁷ See, about the difference of the forms ἐνέπω and the *fut.* ἐνέψω, the preceding *Note*.

the *spiritus asper* in the *indic.* : ἐσπόμην, σπείσθαι, σπού, (σπείο, σπείο, Hom.) which latter forms occur chiefly in the compounds, ἐπίσπου, &c.

The old poets have the ε also in the other *moods* of the *aor.* ἔσπωμα, ἐσπείσθαι, ἐσπόμενος²⁸. But the *pres.* ἔσπεται, Od. δ. 826, is a false reading for ἔρχεται : see especially ἄφθη above.

ἐράω, (*I love*), poetically ἔραμαι, (after ἴσταμαι,) takes its tenses only from the *pass.* form, *aor.* ἠράσθην (poetically ἠρᾶσάμην). The *pres.* tense ἐρώμαι, ἐρᾶσθαι, ἐρώμενος, is a real *pass.*

Another regular ἐράω is used merely in compounds, ἐξεράσαι, *to pour out* ; κατεράσαι, &c.

ΕΡΓΩ and ἔρδω, see ῥέζω :—ἔργω, see also in εἶργω.

ἐρείκω, *to tear to pieces*, in the *transitive* sense, but in the *aor.* 2. ἥρικον it is *intrans.* (§ 113, 2.)

ἐρείπω, (*I throw down, overthrow*), has this *causative* (§ 113, 2.) signif. in the *fut.*, *aor.* 1. &c. ; ἐρέριπτο, *plusq. pass. Epic*, instead of ἐρήριπτο, § 85. *Obs.* 1. but the *aor.* 2. and *perf.* 2. ἥριπον, ἐρήριπα, have the *immediative* signif. *to fall down—Epic med.* ἀνηρεψάμην, *he carried off on high, carried away*.

ἐρέω, see εἰπέιν and ἐρέσθαι.

ἐρίζω, (*I strive, contend*), is regular, *perf. pass.* ἐρήρισμαι with a strengthened signif. of the *pres.*

There is another form ἐριδαίνω, and (according to § 112, 13.) ἐριδήσασθαι, *Il.* ψ. 792, where the ι is long for the sake of the metre.

ἐρέσθαι, (*to ask*), *inf.* of ἠρόμην, *c.* ἔρωμαι, *imper.* ἐροῦ, an *ao. 1st.* *Fut.* ἐρήσομαι.

The Ionians in their prose have also a *pres.* tense, εἶρομαι, but use the *imperf.* εἶρόμην, with εἶρεσθαι, thus accented, and this is likewise *aor.* in the other *moods*, *fut.* εἶρήσομαι. The Epics have also ἐρεσθαι as *pres.* tense with the signif. of εἶρομαι, and further the form ἐρέω in both the *act.* and *med.*, which must be carefully distinguished from the *fut.* ἐρέω (see εἰπέιν) : *conj.* ἐρείομεν, *Epic* for ἐρέωμεν. Whatever is wanting is supplied in prose by ἐρωτάω.

ἐρῶ, (*I go away*), ἐρῶήσω, ἐρῶήσα, § 112, 2.

The Homeric ἀπόερεσι is derived from this verb in its *causative* sense, *to sweep away*. See Buttm. *Lexil.* II. 92.

ἐρυθαίνω, (*I redden, make red*), *fut.* ἐρυθήσω, &c. (§ 112, 13.) Homer has also the radical form ἐρεύθω, ἐρεύσω, &c.

ἐρύκω, (*I restrain, keep off*), *aor.* ἠρύκακον, *infin.* ἐρυκακείν, see § 85. *Obs.* 3.

ἐρύω, or εἰρύω, ὕ, (*I draw, drag, pull*), is regular through the whole conjugation,

²⁸ On comparing the forms ἔσπον, σπείσθαι, and ἔσχον, σχεῖν, (from ἔχω,) with ἔπλε, ἐπλετο, ἐπτόμην, πτίσθαι, &c. (see § 110, 4.) it becomes obvious that the former have been produced by the same syncope. The *spiritus asper* in ἔπω and ΕΧΩ (ἔξω) was changed into an σ, which immediately took its station before the following consonant, thus—ἐ-σχον, ἐ-σπον. The aspirated ε in ἐσπόμην is an anomaly.

fut. again *ἐρύω*, *med.* *ἐρύομαι*, *Il.* λ. 454. See § 95. *Obs.* 12. Hesiod (*E.* 816.) has also the *infin.* *ἐρύμεναι* of a form in *μι* (short). The *MED.* *ἐρύομαι* takes in Epics the signif. *to save, preserve*; in this sense some editors write the *v* with one *σ*, (*εἰρύσατο*), when the syllable ought to be long, just as if the *v* had been originally long; and in the sense *to draw*, they spell it with a double *σ*, (*ἐρύσσατο*), as if the *v* had been originally short. But as the *v* is also found short in the first sense, (*ex. gr.* *Il.* δ. 186. χ. 351.) and as the signif. frequently run one into the other, it is more correct to denote the lengthening of the *v* by two *σ*, without any distinction. The collateral form *ρύεσθαι*, which simply means *to save, liberate*, has, on the contrary, a long *v* in the Attics, *ἐρύσατο*, but with the Epics this too is short, *ρύσάμην*, *Il.* ο. 29, and should therefore also be lengthened *ἐρύσσατο*, *ρύσσατο*, which, however, is generally neglected. Lastly, there is a syncopated collateral form, (§ 110, 5.) *ἐρυσθαι*, *ἐρυσθαι*, and *ρύσθαι*, commonly with long *v*, *ἐρῦτο*, (yet once *ἐρῦτο* in Hesiod, Θ. 304.) *ἐρῦτο*, *εἰρύαται*, *ρύατο*, &c. almost exclusively in the sense of *saving, watching over*, (except *Od.* χ. 90. *ἐρῦτο*, *dragged, pulled*,) which must not be mistaken for the *perf.* and *plusq.* of the radical form *εἰρύμαι*, *I have been dragged*.—See Buttin. *Lexilogus*, I. 18, with the *Additions* in vol. ii.

ἐρχομαι, (*I go*), from *ΕΛΕΥΘΩ*, *fut.* *ἐλεύσομαι*, *aor.* *ἤλυθον*, commonly *ἤλθον*, (§ 110, 4.) *ἐλθεῖν*, *imper.* *ἐλθε*, (see *Obs.* I. 4, 1, to § 103.) &c. *perf.* *ἐλήλυθα*. *Verbal adj.* *ἐλευστέον*.

The *perf.* with the Epics is *ἐλήλουθα*—*I pers. pl.* with the syncope *ἐλήλουθμεν*.

The Doric is *ἦνθον*, *ἐνθεῖν*, see § 16. *Obs.* 1. d.

It has already been stated above, § 108. V. that instead of the other moods of the *pres.* from *ἐρχομαι*, which more seldom occur, especially in compounds, we meet much more frequently with those of *εἶμι*, and that instead of *ἥρχομην* we more generally find the *imperf.* *ῥειν* or *ῥα*, and the *pres.* *εἶμι* instead of the *fut.* *ἐλεύσομαι*.

ἐσθιμένος, (*clothed*), *Ion.*, *ἡσθημένος Att.*, a defective *part. perf.* *ἐσθίω*, (*I eat*), from *ἔδω*, (*Hom.*) *fut.* *ἔδομαι*, (§ 95. *Obs.* 18.) *perf.* *ἐδήδοκα*, *perf. pass.* *ἐδέηδεσμαι*, *aor. pass.* *ἠδέσθην*,—*aor. act.* *ἔφαγον* (from *ΦΑΓΩ*).—*Verbal adj.* *ἐδεστός*.

Part of the forms of *ἔδω* come from the old formation, *fut.* *ἐδέσω*, &c. (§ 112. *Obs.* 3.) where the *ε* in the *perf. act.* was changed into *ο*, (compare § 97. *Obs.* 1, 2.) which in Homer remains also in the *pass.* *ἐδήδομαι*, *ἐδήδοται*. Homer has also the *perf.* *ἐδηδα*, and the *infin. pres.* *ἐδμεναι*, (§ 110, 5.) for *ἔδειν*, *ἰδέμεναι*. Poets have a shorter form in the *pres.* *ἔσθω*.

ἔσπετε, *ἔσπον*, *ἔσπόμην*, see *εἰπεῖν* and *ἔπω*.

εὔαδε, see *ἀνδάνω*.

εὔδω, *καθεύδω*, (*I sleep*), *fut.* *εὔδήσω*, *καθευδήσω*, *augm.* *καθηῦδον*, *καθεῦδον*, and *ἐκάθευδον*.

εὔρισκω, (*I find*), from *ἔΥΡΩ*, *aor.* *εὔρον*, *imperf.* *εὔρε*, *fut.* *εὔρήσω*, &c. (§ 112, 10.) *aor. pass.* *εὔρέθην*, (§ 95. *Obs.* 4.) *Verbal adj.* *εὔρετός*.—*Augm.* § 84. *Obs.* 2.—*MED.*

Un-Attic writers form the *aor. med.* like the *aor.* 1. *εὔράμην*, instead of *εὔρόμην* (§ 96. *Note* to *Obs.* 1).

ἔχθω, (*I hate*,) only in the *pres. tense*, and poetical, whence a MED. (ἐχθάνομαι,) ἀπεχθάνομαι, (*I incur hatred*,) fut. ἀπεχθήσομαι, &c. *aor.* ἤχθόμην, ἀπηχθόμην²⁹, *perf.* ἀπ-ἤχθημαι, *I am hated*. See § 112, 13.

ἔχω, (*I have*,) *imperf.* εἶχον, fut. ἔξω, (with the *spiritus asper*, see § 18. *Obs.* 4.)—*aor.* (as if it were from ΕΧΩ,) ἔσχον, σχεῖν, *conj.* σχῶ, σχῆς, &c. (compounds παράσχω, παράσχεις, *opt.* σχοίην, (see the *Note* to *Obs.* II. 3. to § 103.) *imper.* σχές, (§ 110, 6.) but in the compounds also πάρασχε, *med.* ἐσχόμην, *imper.* σχοῦ, (παράσχου,)—whence a new fut. σχήσω, *perf.* ἐσχηκα, &c.—*aor. pass.* ἐσχέθην.—*Verbal adj.* ἐκτός and σχετός.

The *aor.* σχεῖν has produced a collateral form of the *pres.* ἴχω, which is preferred in some particular signif. (*to hold, occupy*, &c.) to which of course the fut. σχήσω more properly belongs³⁰. There is an old *perf.* of ἔχω, ὄχωκα (*Il.* β. 218. συνοχωκότε³¹).

We must also notice the following anomalous compounds of ἔχω :

ἀνέχω. This verb, when in the *middle voice* (ἀνέχεσθαι) it merely signifies *to endure, bear*, has the double *augm.* in the *imperf.* and *aor.* ἠνειχόμην, ἠνεσχόμην (§ 86. *Obs.* 6).

ἀμπέχω, (*I wrap round, environ*,) *imperf.* ἀμπείχον, fut. ἀμφέξω, *aor.* ἡμπισχον, ἀμπισχεῖν³², MED. ἀμπέχομαι or ἀμπισχνοῦμαι, (*I clothe myself in, wear*,) ἀμφέξομαι, *aor.* ἡμπισχόμην.

ὑπισχνοῦμαι, (*I promise*,) *Ion.* ὑπίσχομαι, (*Hom. Herod.*) fut. ὑποσχήσομαι, *aor.* ὑπεσχόμην, *imper.* ὑπόσχου, *perf.* ὑπέσχημαι.

ἔψω, (*I boil, cook*,) fut. ἐψήσω, &c. (*Herod.* 1, 48. has the *imperf.* ἔψεε.) *Verbal adj.* ἐψητέος, ἐψητὸς, or ἐφθός.

Z.

ζάω, (*I live*,) has (according to § 105. *Obs.* 5.) ζῶ, ζῆς, ζῆ, &c. *imperf.* ἔζων, ἔζης, &c. *inf.* ζῆν—*imper.* ζῆ.

We also meet (as if from a form in *μι*) with the 1 *pers. imperf.* ἔζην, and

²⁹ The *inf.*, notwithstanding its *aoristical* signif., is always found accented, ἀπέχθεσθαι, but there is no *pres. tense* ἀπέχθομαι in the ancient writers. See Buttm. *Complete Gr. Gr.*

³⁰ See about the origin of ἔσχον, σχεῖν, from ἔχω, the *Note* to ἔπω. The *ι* in the *pres. tense* ἴχω supplies the place of a *redupl.* as that in μίμνω, πίπτω, exactly like the *ι* in ἴστημι, only that in ἴχω the *spiritus asper* was converted into a *lenis* on account of the *χ* (which was done much more frequently in the old language).

³¹ This is erroneously derived from ΟΧΩ, and so is οἰχωκα (see οἰχομαι) from ΟΙΧΩ. Its true derivation becomes obvious from the comparison with the *subst.* ὀκωχά. The simplest *perf.* of ἔχω is ὄχα, and with the *augm.* ὠχα; thus that of ΟΙΧΩ is ψχα. Both were in the usual way with the Attic *redupl.* ὀκωχα, οἰκωχα (for the *ι* of οἰχομαι naturally occurs but once, as in δίδεκτο); yet as of two *aspirata* the second also may be changed, (§ 18. *Obs.* 1.) ὄχωκα, οἰχωκα, were both used, and this form was retained for the sake of distinctness.

³² This form is not ἡμπ-ισχον, ἀμπ-ισχεῖν, but ἡμπι-σχον, ἀμπι-σχεῖν. It should properly be ἀμπ-έσχον, (like ἀμπ-εἶχον,) but in the *aor.* the *augm.* went over from the *verb* to the *prep.* ἡμπι-σχον.

imper. ζῆθι, to which, however, the preceding forms were preferred. This verb is used by the classic Attic writers as a defective verb along with the more perfect verb βιδῶ. The tenses ζήσω or ζήσομαι, ἔζησα, ἔζηκα, occur but little or not at all in the old writers. The Ionians lengthened ζῶ into ζῶω : this produced with them a new formation, ζῶω, ζώεις, ζώετε, ἔζωον. (§ 105. Obs. 10. Note.)

ζεύγνυμι, (*I join*), fut. ζεύξω, &c. (§ 112, 14.) aor. 2. pass. ἐζύγην.

ζώννυμι, (*I gird*), fut. ζώσω, &c. perf. pass. ἔζωσμαι (§ 112, 14).
MED.

H.

ἤμαι. see § 108. II.

| ἤμι, ἦν, see φημι, § 109. I.

ἡμύω (*I sink*). The Homeric ὑπεμνήμυκε (*Il.* χ. 491.) is most correctly derived from this verb. It may be assumed that, whenever a verb began with a long vowel, this vowel was shortened by the redupl. : thus ἐμῆμυκα. The metre required a doubling of the first μ, instead of which the poets used μν, as is done in other words ; ex. gr. ἀπάλαμνος from παλάμη, νώνυμνος for νώνυμος. ἡττάομαι, ἡσσάομαι, only in the pass. The Ionic writers have ἑσσοῦμαι, aor. ἑσσώθην.

Θ.

ΘΑΝ—, see θνήσκω.

θάομαι (*I admire, behold*). This is the oldest principal theme, of which isolated forms have maintained themselves in Homer and the Doric writers, (θᾶσθε, θήσασθαι, Dor. θάσασθαι,) which has given rise to a double change : 1. (θαί-ομαι, Dor. θήομαι, Ion. 2.) the usual θαόομαι, (fut. θαάσομαι, Ion. θεήσομαι,) Herod. has the form ἐθηήτο, (see § 105. Note to Obs. 16.) though commonly with the various reading ἐθηέτο. With respect to the signif. of this verb, Homer uses it only in the sense of *admiring*, and never has θαῖσθαι : later writers use all its forms in the sense of *beholding, contemplating*. This verb must not be confounded with ΘΑΩ, (*to nurse, suck*), which see below.

θάπτω, (*I bury*), aor. 2. pass. ἐτάφην, (§ 18.) aor. 1. ἐθάφθην (Herod.), perf. pass. τέθαμμαι, τεθάφθαι.

ΘΑΦ—perf. as pres. τίθηπα, (*I am astonished*), where the second aspirata is changed, whilst in the aor. ἔταφον the first is changed. (See § 18, 2.)

ΘΑΩ, an Epic defective verb, of which there occurs the aor. 1. act. θῆσαι, (*to nurse, suck*), and the med. θῆσθαι, (see § 105. Obs. 5 and 16.) θήσασθαι, *to suck, milk*. See θαόμαι.

θεάομαι, see θαόμαι.

| θέλω, see ἐθέλω.

θέρομαι, (*I warm myself*), is a defective verb, of which nothing occurs in prose but the pres. and imper. ; but Homer has also the fut. θέρσομαι, and the conj. aor. pass. (ἐθέρην) θερῶ.

θέσασθαι, (*to obtain by prayers*), θέσαντο, &c. a defective aor. Verbal adj. θεστός (πολύθεστος, &c.).

θέω, (*I run*), fut. θεύσομαι or θενσοῦμαι (§ 95. Obs. 17.)—no other tense occurs ; see τρέχω.

θῆσθαι, see θάσθαι: θῆσθαι, see ΘΑΩ. | ΘΗΠ—, see ΘΑΦ.

θιγγάνω, (*I touch*), formed of θίγω³³, fut. θίξομαι, aor. ἔθιγον.

θνήσκω, (*I die*), from ΘΑΝΩ, aor. ἔθανον, ἀπέθανον, fut. θανοῦμαι, ἀποθανοῦμαι, perf. τέθνηκα, (as if it were from ΘΝΑΩ, see § 110, 11.) whence the following shortened forms, (according to § 110, 10.) in common use, τέθναμεν, ατε, τεθνᾶσιν, ἐτέθνασαν, τεθνάναι, (τεθνᾶναι, see *ibid.* the *Note* to *Obs.* 6.) τεθναίην, τέθναθι, part. τεθνηκώς, (*Ion.* τεθνηώς,) commonly masc. and neut. τεθνεώς, (*Hom.* τεθνεϊώς,) gen. ὦτος, fem. τεθνεῶσα (see *ibid.* *Obs.* 6. c.).

There is an Attic collateral form of the fut. derived from τέθνηκα, τεθνήξω, or τεθνήξομαι. Verbal adj. θνητὸς, mortal.

θορεῖν, see θρώσσω.

θράσσω, see ταραδῶ.

ΘΡΕΦ—, see τρέφω.

ΘΡΕΧ—, see τρέχω.

θρύπτω, (*I break in pieces*), aor. 2. pass. ἐτρύφην (§ 18, 1).

θρώσσω, (*I leap, skip*), made of ΘΟΡΩ, aor. ἔθορον, fut. θοροῦμαι, *Ion.* θορέομαι, see § 110, 11.

ΘΥΦ—, see τύφω.

| θύω, see § 18. *Obs.* 2, and § 95. *Obs.* 4.

I.

ιδρώ, see § 105. *Obs.* 6.

ιδρύω, (*I set, place*), has in Homer and in the later κοῖνοι the aor. 1. pass. ἰδρύνθην, as if it were from ἸΔΡΥΝΩ³⁴.

ἵζω, καθίζω, (*I seat, sit down, Med. I sit myself down*), fut. καθιῶ, (for καθίσω, according to § 95, 9.) MED. καθιζήσομαι, aor. ἐκάθισα, compare ἕζομαι.

ἰκνέομαι, (*I come*), more commonly ἀφικνέομαι, fut. ἵξομαι, aor. ἰκόμην, perf. ἶγμαι, ἀφίγμαι, infin. ἀφίχθαι.

The Epics use in the *pres.* and *imperf.* the radical form ἵκω with the aor. ἵξον (§ 96, 9). This *pres.* ἵκω has a long ι, hence in the Epic all the forms belonging to the *act.*, which are merely the *pres.* and *imperf.*, always occur as long only. The aor. 2. ἰκόμην properly has a short ι, which is long in the *indic.* simply through the *augment*; hence in the Epics, who may neglect the *augment*, it is sometimes short and sometimes long, but in the collateral moods (ἰκίσθαι, ἰκοίμην, &c.) it is constantly short. The derivative form ἰκάνω has a short ι in the *pres.* tense. See about ἀπικάται the *Obs.* IV. 3. to § 103.

ἰλάσκομαι, (*I conciliate, propitiate*), fut. ἰλάσομαι, (ᾶ,) from the more uncommon ἰλᾶμαι, for which Homer also has ἰλᾷομαι. The *act.* had the *intrans.* signif. *to be propitious*, whence

³³ The forms θίγειν, θίγων, which occur, ought probably to be accented like the aor.

³⁴ Compare § 112, 12, and ἀμπνύνθη under πνέω, and the Epic superl. ἰθύντατα from ἰθύνε, § 115. *Obs.* 6.

poets had the *imper.* ἴληθι and ἴλασθι, *conj.* and *opt. perf.* (as a *pres. tense*,) ἰλήκω, ἰλήκοιμι.

ἵπταμαι, see πέτομαι.

|

ἴσημι, see § 109. III.

K.

ΚΑΔ—, 1.) κέκασμαι, κέκαδμαι, see καίνυμαι. 2.) κεκαδεῖν, *fut.* ἥσιν, &c. see κήδω and χάζω.

καθίζομαι, καθεύδω, κάθημαι, καθίζω, see ἔζομαι, εὔδω, ἤμαι, ἴζω.

καίνυμαι (*I am of distinction, excel*). To this verb belongs the *perf.* κέκασμαι, *Dor.* κέκαδμαι³⁵, which has the same signif.

καίω, (*I burn, set fire to*), is *transitive*, *Attic* κάω, (*ā* and without contr.) *fut.* καύσω, &c. (§ 95. *Obs.* 9.) *pass. aor.* 1. ἐκαύθην, and *aor.* 2. ἐκάην (*ǎ*). *Verbal adj.* καυστέος, καυστός, καυτός.

The Epics have an *aor.* 1. without the σ, ἐκηα (§ 96. *Obs.* 1); whence arises, through shortening the η into ε, the *part.* κίας in *Attic* poets (*Æsch. Agam.* 858. *Eurip. Rhés.* 97). With the Epics this ε is again changed into α, (compare στείω, βείω, &c. § 107. *Obs.* 4.) *imper.* κείον, *med.* κείαντο, and the *conj.* κείομεν, (for κήωμεν, see *Obs.* V. 15, to § 103.) which is in the *Il.* η. 333. instead of the *fut.* (see § 139. *Obs.* 1. I. 4.) The *pres. tense* κήω, κείω, and *inf.* κατακείμεν, (*Il.* η. 408.) are doubtful.

καλέω, (*I call*), *fut.* καλέσω, *Attic* καλῶ, ἐκάλεσα, κέκληκα, ἐκλήθην, &c. (§ 110, 11.) *perf. pass.* κέκλημαι, (*I am called, named*), *opt.* κεκλήμην, κέκληρο, &c. § 98. *Obs.* 9.—MED.

κάμνω, (*I grow weary*), from ΚΑΜΩ, (§ 112, 12.) *aor.* ἔκαμον, *fut.* καμοῦμαι, *perf.* κέκμηκα, (as if it were of ΚΜΑΩ, § 110, 11.) *Epic part.* κεκμηώς, *gen.* ότος and ώτος.

κανάξαις, see ἄγνυμι.

|

κεῖμαι, see § 109. II.

κέλομαι, (*I exhort, command*), *fut.* κελήσομαι, &c. *aor.* ἐκεκλόμην, (§ 110, 4, 6). As for ἐκλέο, see κλέω.

κεντέω, (*I prick, sting*), is regular, but Homer has *Il.* ψ. 337. the *inf.* *aor.* 1. κένσαι from the radical form ΚΕΝΤΩ (whence κοντός, a long pole).

κεράννυμι, (*I mix*), or κερνάω, ημι, old; κεράω, (§ 112, 14, 15.) *fut.* κεράσω, *aor.* ἐκέρασσε: there is a syncope, or rather a metathesis³⁶, with a long α in the *perf.* κέκρακα, *pass.* κέκραμαι, ἐκράθην, *Ion.* κέκρημαι. But κέκρασμαι, ἐκεράσθην, were also used.

³⁵ The signif. of these forms, and the analogy of ραίνω, ράσσετε, ἐρράδαται, show that they belong together.

³⁶ The ε not being omitted, but rather coalesced with the α, whence it became η, but ā with the Attics (as usual after ρ). Compare § 110, 11.

Homer has the *aor. 1. act.* κρῆσαι, *Od. η. 164.* Observe also the accent on the Homeric *conj.* κέρωνται (*Il. δ. 260*³⁷).

κερδαίνω, (*I gain, earn*), is regular in the Attics (*aor. κερδᾶναι*); with the Ionians and several later writers κερδήσομαι, ἐκέρδησα, &c. *perf. κεκέρδακα*, (§ 101. *Obs. 8. Note*), and -ηκα. κίω, see κείμαι and καίω.

κῆδω, (*I afflict, grieve*), κήδομαι and κέκηδα, (*I take care, care for*), whence the Homeric *fut. κεκαδήσομαι*, (*Il. θ. 353*.) shortened, (as τέθηλα, τεθαλυῖα,) *imper. aor. med. κήδεσα* for -ησαι.

κιχάνω and κιχάνομαι, (*I reach, attain*), κιχήσομαι, ἐκιχησάμην, *aor. 2. ἐκιχον*, as if of ΚΙΧΩ. It has a collateral form of the *imperf.* and the dependent *moods* of the *pres.* from ΚΙΧΗΜΙ, which, in most cases, keeps the η unchanged: ἐκίχημεν, ἐκικήτην,—κιχῆναι, (κιχῶ,) κιχείω, κιχείην, κιχείς, κιχήμενος, &c. *fut. κιχήσομαι, aor. 1. ἐκιχησάμην, aor. 2. ἐκιχον, κιχών* (as if from ΚΙΧΩ).—See about the *quantity*, § 112. *Obs. 8.*

κίχομαι, see χράω.

κίω, (*I go*), occurs little in the *indic. pres.*, but we meet so much the more frequently in poets with the *imperf. ἔκιον*, and the dependent *moods*, *ex. gr.* κίοιμι, *part. κίων*, which has the accent on the final syllable without being an *aor.*, exactly like ἰών of εἶμι, of which *verb* in general these forms are to be considered as collateral (ΙΩ, ΚΙΩ).

κλάζω, (*I clang, shout*), *fut. κλάγξω*, &c. (§ 92. *Obs. 1.*) *perf. κέκλαγγα*, identical with the *pres.* (§ 113. *Obs. 14.*) whence *fut. κεκλάγξομαι*. Poets have also without the nasal sound *aor. ἔκλαγον, perf. κέκληγα, part. κεκλήγοντες*. See § 111, 2. See ἔκλαξα in κλείω.

κλαίω, (*I weep*), *Attic κλάω* (ā and without contr.), *fut. κλαύσομαι* or κλανσοῦμαι, *aor. ἔκλαυσα* (§ 95. *Obs. 9*). The *fut. κλαιήσω* or κλαήσω is more uncommon.—*Verbal adj. κλανστέος, κλανστός, κλαντός*.—MED.

κλάω, (*I break*), κλάσω, (ᾱ,) &c. the *pass.* takes the σ, *part. aor. 2. Ποet. κλᾱς, ἀποκλᾱς*), § 110, 6.

κλείω, (*I close, shut*), is regular: *perf. pass. κέκλειμαι* and κέκλεισμαι.

There is an Ionic collateral form κληῖω, κληῖσω, *Att. κλῖω*, whence κέκλημαι. The Doric κλάξω, (properly κλάξω,) ἐκλαξα, comes from the *fut. κληῖσω*.

³⁷ This points to a form κέραμαι, after the analogy of § 107. *Obs. III. 5.* Compare κρεμάννυμι, κρέμαμαι, *conj. κρέμωμαι*.

κλέω, κλείω, (*I celebrate, sing*), κλέομαι, (*I am celebrated*), ἐκλέο, 2 imperf. for ἐκλέεο (§ 105. Obs. 7).—But κέκληκα belongs to καλέω, and κέκλετο to κέλομαι.

κλύω, (*I hear*), a poetic verb, whose imperf. ἐκλυον has the signif. of the aor. (§ 96. Obs. 3.) imperf. κλύε, κλύετε, and κλύθι, κλύτε, (§ 110. 6.) or with the redupl. (§ 83. Obs. 7.) κέκλυθι, κέκλυτε, part. pass. κλύμενος, (*renowned*), § 110. 8.

ΚΜΑ—, see κάμνω.

| κνάω, see § 105. Obs. 5.

κορέννυμι, (*I satiate*), fut. κορέσω, &c. (§ 112, 14.) perf. pass. κεκόρεσμαι, Ion. κεκόρημαι, Epic part. κεκορηώς, (§ 97. Obs. 7.) with the signif. of the pass.—κορέω, εἶς, is the Ion. fut.

This verb must not be confounded with κορέω, ἦσω, *I sweep*.

κράζω, commonly κέκράγα, (*I bawl out*), see § 113. Obs. 14. κέκραγμεν, κέκραχθι, &c. (§ 110, 9.) fut. κεκράξομαι, aor. ἔκραγον.

κραίνω, (*I fulfil, accomplish*), admits in the Epics a lengthening in all its parts, ex. gr. ἐκραίαινεν, κρηῆναι, (aor. 1.) κεκράανται.

ΚΡΑ—, see κεράννυμι.

κρεμάννυμι, (*I hang up, suspend*), pass. κρεμάννυμαι, (*I am suspended, hung from*), and as med. (*I hang myself*) κρέμαμαι, (after ἵσταμαι,) *I hang, intrans.* and its conj. κρέμωμαι, opt. κρεμαίμην, and also κρεμοίμην³⁸, fut. act. κρεμάσω, (ᾶ,) Att. κρεμῶ, ᾶς, ᾶ, &c. The aor. pass. ἐκρεμάσθην is common to the pass. and middle voice, and intrans., but the fut. pass. κρεμασθήσομαι belongs merely to κρεμάννυμι: there is a particular fut. intrans. κρεμήσομαι (*I shall hang loose, wave to and fro*).

This repartition of forms and significations is, on the whole, confirmed by the Attic writers; but it must not be expected that authors never deviated from this analogy³⁹. Κρεμάω as a pres. tense occurs only in later writers.—

Κρήμνημι is an Attic collateral form in the pres. and imperf.

κρύπτω, κρύπτασκον, see Obs. II. 1. to § 103.

κτάομαι, (*I acquire*), perf. as pres. κέκτημαι, (*I possess*), and ἔκτημαι, (§ 83. Obs. 1.) conj. and opt. see § 98. Obs. 9; and about the opt. κεκτώμην, see Buttm. *Complete Gr. Gr.* § 98. Obs. 17.

κτείνω, (*I kill, slay*), fut. κτενῶ, see § 101. Good writers use merely ἔκτονα as perf.

Homer has a fut. κτανέω, (see Buttm. *Complete Gr. Gr.*) and its medium as pass. Il. ξ. 481. κατακτανέεσθε.

³⁸ Aristoph. *Vesp.* 298. κρέμοισθε, see § 107. Obs. III. 5. and compare μαρνοίμην.

³⁹ In German the same happens with *hangen* and *hängen*, *erhängte* and *erhing*; and in English with *hung* and *hanged*.

There is also a poetical *aor.* ἔκταν, ας, α, 3 *pers. pl.* ἔκταν, (for -ασαν,) *conj.* κτίω, (for κτώ, see § 107. *Obs.* IV. 8.) *inf.* κτάμην, κτάμεναι, (for κτάναι,) *part.* κτάς, *pass.* ἐκτάμην, κτάμενος, κτάσθαι. See about all these forms, § 110, 6, 7. Homer has also the *aor. pass.* ⁴⁰ ἐκτάθην, and ἐκτάνθην (§ 101, *Obs.* 6).

Independently of the very un-Attic *perf.* ἔκτακα and ἔκταγκα, there is another form ἐκτόνηκα, (§ 112, 9.) of which the Atticism is doubtful.

κτίμενος, see § 110, 7.

| κτυπίω, § 96. *Obs.* 5.

κυνέω, (*I kiss*, from ΚΥΩ,) κύσω, ἔκυσσα (ῥ).

The compound προσκυνέω (*I prostrate myself, worship*;) is commonly regular; but in the Poets we also meet with προσκύσαι, &c. See particularly another κύω.

κυρέω, (*I light on, meet with*;) is regular, but has a collateral form κύρω. *Deponens*, κύρομαι, *imperf.* ἔκυρον, *fut.* κύρω, *aor.* ἔκυρσα.

κύω or κυέω (*to be pregnant, to conceive*). Κυτίσκω or -ομαι, *I impregnate*, is regular in the second form κυέω, but the Poets have also an *aor.* 1. *med.* ἐκῡσάμην.⁴¹ Compare κυνέω.

Λ.

λαγχάνω, (*I obtain by lot or fate*;) from ΛΗΧΩ, (§ 112, 13.) *fut.* λήξομαι, *aor.* ἔλαχον, *perf.* εἴληχα, (§ 83. *Obs.* 3.) or λέλογχα (as if from ΛΕΓΧΩ).

The Ionians said in the *fut.* λάξομαι (see § 27. *Obs.* 6). The Homeric *aor.* λελαχεῖν has the *causative* signif. *to impart*.

ΛΑΚ—, see λάσκω.

λαμβάνω, (*I take*;) from ΛΗΒΩ, (§ 112, 13.) *fut.* λήψομαι, *aor.* ἔλαβον, *imper.* λάβε and λαβε, (*Obs.* I. 4. to § 103.) *perf.* εἴληφα (§ 83. *Obs.* 3).—MED.

The Ionians have λελάβηκα, (§ 111, 3.) and (from Λ'AMBΩ) λάμφομαι, ἐλάμφθην, λείλαμμαι, λαμπτός.

λανθάνω, more rarely λήθω, (*I am hidden*;) λήσω, ἔλαθον, λέληθα.—*Med.* λανθάνομαι, more rarely λήθομαι, (*I forget*;) λήσομαι, ἐλαθόμην, ἐλήσμαι.

Homer has in the *aor.* λελαθεῖν, λελαθέσθαι, but the former merely as a *causative* of the middle voice, *to cause to forget, make one forget*, in which sense he uses the *pers.* ληθάνω. The Ionic dialect has in the *perf. pass.* ἄ, ἐλάσμαι (§ 27. *Obs.* 6).

⁴⁰ This tense in common language was not used from this verb; they had, instead of it, ἔθανον, ἀπίθανον, in a *pass.* sense (ἀπίθανεν ὑπ' αὐτοῦ).

⁴¹ The usual reading κυσσαμένη rests barely on the seeming relation to ἔκυσσα from κυνέω.

λάσκω, (*I emit a sound, speak*, Ion. ληκέω, Dor. λακέω,) from ΛΑΚΩ; *aor.* 2. ἔλακον, and as *med.* λελακόμην, (*Hymn. Merc.* 145.) whence (according to § 111, 3.) *fut.* λαῖκῃσομαι, *aor.* 1. ἐλάκησα,⁴² *perf.* (as *pres.*, see § 113. *Obs.* 14.) λέλακα, Ion. λέληκα: as an Epic shortening, λεῖλακνῖα.

λάω, see λῶ.

| ΛΕΓΧ—, see λαγχάνω.

λέγω, *to say*, has no *perf. act.* whatever, and the *perf. pass.* is λέλεγμαι, ἐλέχθην. But in the sense of *to collect*, in which it has some compounds, the *perf. act.* is εἴλοχα, (συνείλοχα,) and the *perf. pass.* most commonly is εἴλεγμαι, (§ 83, *Obs.* 3.) *aor.* ἐλέγην (*ex. gr.* κατελέγησαν).—MED. διαλέγομαι (*I converse*) has διείλεγμαι, but in the *aor.* διελέχθην.

Homer has likewise the *syncopated aor.* ἐλέγμην, *Od.* i. 335. joined λέκτο, *Od.* δ. 451. *counted*.

The old poetical λίζαι, (*to lay down, put to sleep*), λέξασθαι, (*to lie down, rest*), has along with this form the *syncopated aor.* (§ 110, 8.) ἐλέγμην, λέκτο, *imper.* λίζο, and according to § 96. *Obs.* 9. λίζεο. But that this *verb* is a quite different radical form, has been shown in Buttm. *Lexilogus*, II. 78. 9, 10.

λελειχμότες, (*moving the tongue, licking, lapping*), a defective *part. perf.* in Hesiod. See Buttm. *Lexilogus*, I. 1. p. 7. *Note*.

λελίημαι, (*I am bent on, hasten, strive*), an Epic *perf.*, which seems to belong to ΛΙΑΩ, but squares with none of the signif. of this radical form. Hence the explanation is very probable that it stands for λελιημένος for the sake of euphony, omitting the last λ, from λιλάω, λιλαιόμαι, (*I desire ardently, strive* for⁴³.) See Buttm. *Lexilogus*, I. 21.

ΛΗΒ—, see λαμβάνω.

| λήθω, see λανθάνω.

ληκέω, see λάσκω.

| ΛΗΧ—, see λαγχάνω.

ΛΙΑ—, see λελίημαι.

λίσσομαι, seldom λίτομαι, (*I implore, supplicate*), *fut.* λίσσομαι, *aor.* ἐλίσάμην and ἐλιτόμην.

λούω (*I wash*). In this *verb* the Attics have, instead of the *pers.* forms with the short connecting final vowel, shortened forms, *ex. gr.* 3 *pers. imperf.* ἔλου, *pl.* ἐλοῦμεν, *pass.* λούμαι, &c. λούσθαι.—MED.

The lengthened forms are a contraction of the old λοίω, (*Hom.* ἐλόενν,

⁴² The α in these forms is short, *ex. gr.* Aristoph. *Pac.* 382. The passage in Aristoph. *Nub.* 410. (διαλακήσασα,) is a deviation.

⁴³ Such sacrifices of analogy to pronunciation are not uncommon in a language, which is just beginning to be polished. We have a similar instance in the poetical word ἐκπαγλος, (*dreadful*), which is admitted to be derived from ἐκπλαγῆναι, not by a transposition, but with the termination λος, (§ 119, 13.) instead of ἐκπλαγλος.—Exactly in the same way we have πύελος for πλύελος, from πλύω, πλύνω.

λοίσσαι,) but the shortened ones did not originate in a syncope (λοῦμαι, like οἶμαι, according to § 110, 5): the accentuation ἐλοῦμεν, ἐλοῦτο, (not ἔλουμεν, ἔλουτο, like ἔκειτο, ἔρυτο,) and the *infin.* λοῦν, which also occurs, show that they are a contraction of the radical form ΛΟΩ, whence the Homeric *aor.* λόε.

λύω, see § 95. *Obs.* 4. and about λύτο § 110, 7. *opt. perf.* λέλυτο, § 98. *Obs.* 9.

λῶ, (*I wish, long for*), λῆς, λῆ, 3 *pers. pl.* λῶντι, a Doric defective *verb*.

M.

μαίνομαι, (*I am mad*), *fut.* μανοῦμαι, *aor.* ἐμάνην, *perf.* (with the same signif. as the *pres.* tense) μέμνηνα. But the *aor. act.* ἔμνηνα (Aristoph. *Thesm.* 561.) has the *causative* meaning, *to make mad*, in which sense the compound ἐκμαίνω is, however, more usual (§ 135, *Obs.* 1).

Theocr. (10, 31.) has μεμάνημαι (§ 111, 3), with the signif. of the *pres.* tense like μαίνομαι.

μαίομαι, see ΜΑΩ.

| ΜΑΚ—, see μηκάομαι.

μανθάνω, (*I learn*), from ΜΗΘΩ, *aor.* ἔμαθον, *fut.* μαθήσομαι, *perf.* μεμάθηκα (§ 112, 13. and 111, 3).

The *fut.* μαθεῖμαι, see § 95. *Obs.* 16.

μαπτεῖν, see μάρπτω.

μάρναμαι, (*I fight, combat*), after ἵσταμαι, has merely a *pres.* and *imperf.*, *imper.* μάρναο, (§ 107. *Obs.* IV. 4.) *opt.* μαρνοίμην (§ 107. *Obs.* III. 5).

μάρπτω, (*I catch, seize*), μάρψω, &c. *part. perf.* μεμαρπώς, *aor.* 2. (ἔμαρπον,) μέμαρπον, and abbreviated ἔμαπον, μαπτεῖν, 3 *pers. pl. opt.* μεμάποιεν (for μάποιεν).

μάχομαι, (*I fight*), *fut.* μαχέσομαι, commonly μαχοῦμαι, (§ 95, *Obs.* 15, 16.) *aor.* ἐμαχεσάμην, *perf.* μεμάχημαι. *Verbal adj.* μαχιτέος and μαχητέος.

The *fut.* produced the *Ion. pres. tense* μαχέομαι, and Homer has not only μαχιόμοσος, but even μαχιούμενος, both as *pres.* tenses.

Epic Poets use, for the sake of the metre, the *fut.* μαχήσομαι, but the *aor.* ἐμαχέσσατο.⁴⁴

ΜΑΩ, an old verb, which occurs chiefly in three signif. and forms :

- 1.) *Perf.* as *pres.* (μέμαα,) μεμάασι, μεμαῶς, (*gen.* μεμαῶτος,) and with the syncope μέμαμεν, μέματε, 3 *pers. pl. plusq.* μέμασαν, (§ 110, 10.) *to strive, desire ardently.*
- 2.) *Pres. med.* μῶμαι, (*I long for, seek or search for*), μῶμενος, *contr.* of μάομαι;

⁴⁴ Some critics write also ἐμαχέσατο, &c. for the sake of uniformity, contrary to the text, which has been handed down to us.

but the ω prevailed: hence, for instance, *inf.* $\mu\omega\sigma\theta\alpha\iota$, and *imper.* $\mu\omega\epsilon\sigma$, (like $\mu\acute{\nu}\omega\epsilon\sigma$ from $\mu\acute{\nu}\acute{\alpha}\sigma\theta\alpha\iota$, $\mu\acute{\nu}\acute{\omega}\mu\alpha\iota$,) see § 105. *Obs.* 10. *Note.*

- 3.) *Pres. med.* $\mu\alpha\acute{\iota}\sigma\theta\alpha\iota$, (*I stir myself, seek*,) *fut.* and *aor. med.* $\mu\acute{\alpha}\sigma\theta\alpha\iota$, $\epsilon\mu\alpha\sigma\acute{\alpha}\mu\eta\nu$, especially in compounds: thus in Homer the *imperf.* $\epsilon\pi\epsilon\mu\alpha\acute{\iota}\epsilon\tau\sigma$, *Od.* i. 441. corresponds exactly to the *aor.* $\epsilon\pi\iota\mu\alpha\sigma\acute{\alpha}\mu\epsilon\nu\sigma$, *ibid.* 446. Compare $\delta\acute{\alpha}\iota\omega$ $\delta\acute{\alpha}\sigma\alpha\sigma\theta\alpha\iota$, $\nu\acute{\alpha}\iota\omega$ $\nu\acute{\alpha}\sigma\alpha\sigma\theta\alpha\iota$.

$\mu\epsilon\theta\acute{\upsilon}\omega$, (*I am intoxicated*,) takes its tenses from the *pass.* ($\epsilon\mu\epsilon\theta\acute{\upsilon}\sigma\theta\eta\nu$, &c.): the other *act.* tenses, except the *imperf.*, belong to $\mu\epsilon\theta\acute{\upsilon}\sigma\kappa\omega$, (*I intoxicate, make drunk*,) $\epsilon\mu\acute{\epsilon}\theta\upsilon\sigma\alpha$ (§ 112. *Obs.* 6). *Med.* $\mu\epsilon\theta\acute{\upsilon}\sigma\kappa\theta\alpha\iota$ (*I get drunk*).

$\mu\acute{\epsilon}\rho\theta\alpha\iota$, (*I obtain*,) *aor.* $\epsilon\mu\mu\theta\omicron\rho\sigma$, *perf.* $\epsilon\mu\mu\theta\omicron\rho\alpha$ ⁴⁵ (§ 83. *Obs.* 2).

From the *causative* sense (§ 113, 2.) of the *act.* $\mu\epsilon\iota\rho\omega$, to *apportion, allot*, (whence $\mu\acute{\epsilon}\rho\sigma$, a *part, portion*,) comes the *perf. pass.* as an *impersonal verb*, and with the syllable $\epsilon\iota$ instead of the *redupl.* (§ 83. *Obs.* 3) $\epsilon\acute{\iota}\mu\alpha\rho\tau\alpha\iota$, it has been ordained by fate, *part.* $\epsilon\iota\mu\alpha\rho\mu\acute{\epsilon}\nu\sigma$. We also meet with $\mu\epsilon\mu\theta\omicron\rho\eta\tau\alpha\iota$ and $\mu\epsilon\mu\theta\omicron\rho\mu\acute{\epsilon}\nu\sigma$.

$\mu\acute{\epsilon}\lambda\lambda\omega$, (*I intend, am about to do*,) *fut.* $\mu\epsilon\lambda\lambda\acute{\eta}\sigma\omega$, &c. See about the *augment*, § 83. *Obs.* 5.

$\mu\acute{\epsilon}\lambda\omega$, (*I am concerned about, take to heart*,) is, in its *act.* form, mostly used in the 3 *pers.* $\mu\acute{\epsilon}\lambda\epsilon\iota$, $\mu\acute{\epsilon}\lambda\omicron\upsilon\sigma\iota$, *fut.* $\mu\epsilon\lambda\acute{\eta}\sigma\epsilon\iota$, &c.; *pass.* $\mu\acute{\epsilon}\lambda\omicron\mu\alpha\iota$, (*I have the care of*,) more usually $\epsilon\pi\iota\mu\acute{\epsilon}\lambda\omicron\mu\alpha\iota$, $\mu\epsilon\lambda\acute{\eta}\sigma\mu\alpha\iota$, $\epsilon\mu\epsilon\lambda\acute{\eta}\theta\eta\nu$.

Poets employ the *pass.* indifferently for the *act.*; instead of $\mu\acute{\epsilon}\lambda\epsilon\iota$ they have $\mu\acute{\epsilon}\lambda\epsilon\tau\alpha\iota$, and the *perf.* in the sense of the *pres. act.* $\mu\acute{\epsilon}\mu\eta\lambda\epsilon\nu$, and *pass.* $\mu\acute{\epsilon}\mu\beta\lambda\epsilon\tau\alpha\iota$, (Hom., Hesiod,) which came from $\mu\epsilon\mu\acute{\epsilon}\lambda\eta\tau\alpha\iota$, according to § 19. *Obs.* 1. and by shortening; compare $\mu\acute{\epsilon}\mu\nu\epsilon\sigma$ and $\acute{\alpha}\rho\eta\rho\epsilon\mu\alpha\iota$.

$\mu\acute{\epsilon}\nu\omega$, (*I remain*,) has in the *perf.* $\mu\epsilon\mu\acute{\epsilon}\nu\eta\kappa\alpha$, § 101. *Obs.* 9.—*Verbal adj.* $\mu\epsilon\nu\epsilon\tau\acute{\epsilon}\omicron\varsigma$.

From another $\mu\epsilon\nu\omega$, (whence $\mu\acute{\epsilon}\nu\omicron\varsigma$,) which does not occur in the *pres.* tense, comes the Ionic and Poet. *perf.* $\mu\acute{\epsilon}\mu\omicron\nu\alpha$ (*I resolve, intend*, compare $\mu\epsilon\nu\epsilon\alpha\acute{\iota}\omega\nu$). This $\mu\acute{\epsilon}\mu\omicron\nu\alpha$ is related to $\mu\acute{\epsilon}\mu\alpha\sigma$, compare $\gamma\acute{\epsilon}\gamma\omicron\nu\alpha$, $\gamma\acute{\epsilon}\gamma\alpha\alpha$ ⁴⁶.

$\mu\epsilon\tau\iota\omega$, $\mu\epsilon\mu\epsilon\tau\iota\mu\acute{\epsilon}\nu\omicron\varsigma$, see § 108. I. 5.

$\mu\eta\kappa\acute{\alpha}\theta\alpha\iota$ (*I bleat*).

The old poet. forms of this verb are *part. aor.* $\mu\alpha\kappa\acute{\omega}\nu$, *perf.* $\mu\acute{\epsilon}\mu\eta\kappa\alpha$, whence the Homeric shortened $\mu\epsilon\mu\acute{\alpha}\kappa\nu\iota\alpha$, (§ 97. *Obs.* 3.) and of which, as it has the signif. of the *pres.*, there is again an *imperf.* $\epsilon\mu\acute{\epsilon}\mu\eta\kappa\omicron\nu$ (111, 2).

⁴⁵ We meet only with the 3 *pers.* $\epsilon\mu\mu\theta\omicron\rho\epsilon$ in the old Epic poets, and in most passages as a distinct *perf.*, like $\epsilon\kappa\epsilon\tau\eta\tau\alpha\iota$, *ex. gr.* *Od.* ε. 335. Only in the *Il.* α. 278. it is a distinct *aor.*

⁴⁶ The Lyric passage in Eurip. *Iphig. Aul.* 1495, where $\mu\acute{\epsilon}\mu\omicron\nu\alpha$ is the *perf.* of the usual verb $\mu\acute{\epsilon}\nu\omega$, cannot, as a solitary instance, be of any avail against the general usage, not only of the Attic poets, but even of Herod. in his prose, (6, 84.) and the two verbs must be carefully distinguished, though they may be supposed to be etymologically connected.

μαίνω (*I pollute*). The *aor.* takes the *η*. The Homeric *μάνθην*, *Il. δ.* 146. is explained as the 3 *pl.*, for *μάνθησαν*, *μάνθεν* : it is, more probably, the 3 *dual* of the *syncopated aor.* (*sing.* *ἐμίαν-το*,) *dual* *ἐμίαν-σθην*, *ἐμάνθην*, § 110. *Obs.* 3.

μίγνυμι, and *μίσγω*, (*I mix*,) *fut.* *μίξω*, &c. (§ 112, 14.)

μιμνήσκω, (*I remind*,) from *MNAΩ*, *fut.* *μνήσω*, &c.; *pass.* *μιμνήσκομαι*, (*I remember, recollect, it occurs to me, I mention*,) *ἐμνήσθην*, *μνησθήσομαι*, *μνηστός*. The *perf.* *μέμνημαι* becomes the *pres.* (*I recollect, still remember*,) *conj.* *μέμνωμαι*, *η*, *ηται*, &c. (see § 98. *Obs.* 9.) *opt.* *μεμνήμην*, *Attic* *μεμνοίμην* or *μεμνώμην*, *μεμνώτο*, a *contr.* of the *Ionic* *μεμνεώμην*, *μεμνέωτο* (*Il. ψ.* 361 "). To this *perf.* belongs the *fut.* 3. *μεμνήσομαι* (*I shall remember*).

Abbreviations occur in Homer's *μῆνυ*, (*μέμναι*,) for *μέμνησαι*, and in Herod.'s *imper.* *μῆνιο* for *μέμνησο*. Compare above *μέμβλεται*.

The simple form, (*μνάομαι*,) *μνώμαι*, is barely *Ionic* in the above sense, and *μνεώμενος*, *μνώοντο*, *μνώεο*, &c. (see § 105. *Obs.* 10. *Note*,) are *Ionic* lengthenings. But in the sense of *to sue for in marriage, to woo*, we also meet with *μνάσθαι* in the common language.

μολεῖν, see *βλώσσω*.

μῦκάομαι, (*I roar, bellow*,) from *ΜΥΚΩ*, must be noticed on account of its *Epic* forms *ἐμῦκον*, *μέμῦκα*. Compare *μηκάομαι*.

N.

ναίω, (*I dwell*,) takes its tenses from the *pass.* and *med.* from *ΝΑΩ*, with short *α*, *fut.* *νάσομαι*, *aor.* *ἐνάσθην* or *ἐνασάμην*, *perf.* (with later writers) *véνασμαι*. The *act.* *ἐνασα* (*ἐνασσα*) has the *causative* signif. *to cause to inhabit, to settle*.

νάσσω, (*I stuff*,) *νάξω*, &c.—*véνασμαι*, *ναστός* (§ 92. *Obs.* 2).

νέμω, (*I distribute, apportion*,) *fut.* *νεμῶ* and *νεμήσω*, *aor.* *ἐνεμιμα*, *perf.* *νενέμηκα*, &c. *aor. pass.* *ἐνεμήθην* and *ἐνεμέθην*.—**MED.**

νέω, 1.) *I heap up*, occurs chiefly in the *pres.* and *imperf.* only with the *Ionic* and *Epic* lengthenings *νήω*, *νηέω*, *νηνέω*, *fut.* *νήσω*, *aor.* *ἐνησα*, *Ion.* *ἐνήησα*, &c.

2.) *I spin*, is regular, *νήσω*, &c. The contractions *ο*, *ου* in the *pres.* tense are not in *ov*, but, contrary to analogy, in *ω* : *νῶσι*, *νῶντος*, &c. The new *pres.* is *νήθω*.

3.) *I swim*, *fut.* *νεύσομαι* and *νευσοῦμαι*, (§ 95. *Obs.* 17.) *ἐνευσα*, &c.

4.) The poet. *verb* *νέεσθαι* (*to go away, return*,) has commonly the signif. of the *fut.* in the *indic. pres.* *νέομαι*, or *νεῦμαι*, 2 *pers.* *νεῖται* (§ 105. *Obs.* 7).

νίζω, (*I wash*,) takes its tenses from the verb *νίπτω*, which is used in the *pres.* *νίψω*, &c.—**MED.**

⁴⁷ See about all these forms, Buttm. *Complete Gr. Gr.* § 98. *Obs.* 15—17.

νοίω in the Ionic dialect contracts the *οη* as in *βοάω*, *ex. gr.*
νώσω, ἔνωσα, ἐνένωτο.

νυστάζω, (*I nod the head with drowsiness, I sleep*), *νυστάσω* and
νυστάξω, &c. (§ 92. *Obs.* 1.)

O.

ὀζω, (*I smell, viz. emit a smell*), *fut. ὀζήσω*, (*Ion. ὀζέσω*), &c.:
 the *perf. ὀδωδα* has the power of the *pres. tense*.

οἶγω or *οἶγνυμι* (*I open*).

The Epics separate the diphthong in the *augmented* forms, *ὠτήννυτο, ὠῖξε*.
 The following compound is most used:

ἀνοίγω or *ἀνοίγνυμι*, (*I open*), has the *augment* in the anomalous way
 stated in § 84. *Obs.* 8. *imperf. ἀνέφγον, aor. ἀνέφξα, infin. ἀνοῖξαι, perf. 1.*
ἀνέφχα. The *perf. 2. ἀνέφγα* has the signif. of a *neuter verb, I stand open*.
 The forms *ἡνοιξα, ἡνοίγην*, belong to later writers.

οἶδα, see § 100. III.

οἶομαι, (*I am of opinion, mean*), *imperf. ὠόμην*, the 1 *pers. sing.*
 is also *οἶμαι, imperf. ὤμην*⁴⁸, *fut. οἰήσομαι, aor. ὤθηην,*
οἰηθήναι.

The Epics make also use of the *act. form*, and resolve the diphthong: *ὄτω,*
ὄτομαι, (*ι*), whence *ὠτῶσάμην, ὠτῶσθην*, &c.

οἶχομαι, (*I go away, am off*), *οἰχήσομαι, perf. ὤχημαι* or *οἶχωκα*
 (see the *Note* to *ἔχω, ὄχωκα*).

Homer has also *ῥήχηκα, παρῥήχηκα*, *Il. κ. 252*.—See about the verb Buttm.
Complete Gr. Gr.

OI—, see *οἶομαι* and *φίρω*.

ὀλισθάνω, commonly *-αίνω*, (*I slide, slip*), *ὀλισθήσω, ὠλισθον*
 (§ 112, 13).

ὀλλυμι, (*I ruin, destroy*), from *ΟΛΩ*, *fut. ὀλῶ, aor. ὤλεσα, perf.*
ὀλώλεκα.—MED. *ὀλλυμαι*, (*I am undone, perish*), *fut. ὀλοῦ-*
μαι, aor. ὠλόμην, inf. ὀλέσθαι, to which belongs *perf. 2. ὀλωλα*.

The poet. *part. ὀλόμενος, οὐλόμενος*, becomes an *adj. with act. signif.*
ruinous, pernicious: the collateral Epic form *ὀλέκω* came from the *perf.*—
 Compare § 111, 2.

ὀμνυμι, (*I swear*), *fut. ὀμοῦμαι, εἶ, εἴται*, &c. *ὀμείσθαι* from *ΟΜΩ*,
 (§ 112, 14.) *aor. ὤμοσα, perf. ὀμώμοκα, perf. pass. ὀμώμοσμαι*,
 but the rest with the *aor.* more usually without *σ*, *ὀμώμοται,*
ὀμόθην, as if from *ΟΜΟΩ*.—MED.

ὀμόργνυμι, (*I wipe off*), *fut. ὀμόρξω*, &c. § 112, 14.—MED.

⁴⁸ The old grammarians observe that the forms *οἶμαι, ὤμην*, were used only of
 a firm conviction, which Attic urbanity thus stripped of the harshness of a strong
 affirmation.

ὀνίνημι ⁴⁹, (*I benefit, am of advantage to,*) after ἴστημι: it has no *imperf. active* (for which ὠφέλουν is used); it makes from ΟΝΑΩ, ὀνήσω, ὠνησα.—MED. ὀνίναμαι, (*I am benefited, derive advantage from,*) *aor.* 2. ὠνήμην, (ησο, ητο,) or ὠνάμην, *opt.* ὀναίμην, *inf.* ὄνασθαι.

The *indic.* ὠνάμην is used by later writers, and in Homer belongs to ὄνομαι. We meet with the *aor. pass.* ὠνήθην in Xen. *Anab.* 5, 5, 2.

ὄνομαι, (*I insult,*) radical form ΟΝΟΩ, whence the *pres.* and *imperf.* after διδομαι, the 2 *pers. sing.* ὄνοσαι, *imper.* ὄνοσο, *fut.* ὀνόσομαι, *aor.* ὠνόσθην and ὠνοσάμην.

Homer has from the still simpler form ΟΝΩ the 2 *pers. pl. pres.* οὐνεσθε, *aor.* ὠνατο.

ΟΠ—, see ὀράω.

ὀράω, (*I see,*) *imperf. Ion.* ὤρων, commonly ἑώρων, (§ 84. *Obs.* 8.) *perf.* ἑώρακα ⁵⁰, *aor.* εἶδον, *C.* ἴδω, *O.* ἴδοιμι, ἰδεῖν, ἰδών, *Att.* ἰδεῖ, &c. *Med.* εἰδόμην, ἰδέσθαι, ἰδοῦ, (and as an *interjection* ἰδοῦ, lo!) see above εἶδω, *fut.* ὄψομαι, (*I shall see,*) from ΟΠΤΩ.—PASS. *perf.* ἑώρᾱμαι, or ὤμμαι, ὤψαι, ὤπται, &c. ὤφθαι, *aor.* ὤφθην, ὀφθῆναι (in later writers also ὀραθῆναι). *Verbal adj.* ὀρατέος, ὀρατὸς, ὀπτός.

The *perf.* 2. ὅπωπα (*I have seen*) belongs to the dialects and the poets.—See about Homer's ὄρηαι, § 105. *Obs.* 16, with the *Note*.

The antiquated ἐπιόψομαι, *aor.* ἐπιωψάμην, to select, must be carefully distinguished from ἐπόψομαι.

ὄρνυμι, (*I rouse, excite,*) from ΟΡΩ, *fut.* ὄρσω, *aor.* 1. ὤρσα (§ 101. *Obs.* 3).—MED. ὄρνυμαι, (*I rise,*) *aor.* ὠρόμην, 3 *pers. sing.* ὠρετο and ὠροτο, (see § 110, 8.) *inf.* ὄρθαι, *part.* ὄρμενος, (for ὀρέσθαι, ὀρόμενος,) *imper.* ὄρσο, and according to § 96. *Obs.* 9. ὄρσσο.

The *perf.* 2. ὄρωρα belongs to this *intrans.* or *immediative* signif. (§ 113, 2) *I am risen*; but ὥρορεν (see § 85. *Obs.* 2.) is *aor.* (*ex. gr.* *Od.* τ. 201.) like ἤραρεν, and most generally has, like it, the *transitive* or *causative* signif. (*he excited*). The *passive-like* form ὀρώρεται agrees in sense with the *perf.* ὄρωρε (compare above ἀρῆρα, ἀρήρεμαι). Lastly, Homer has likewise the *pres.* and *imperf.* of ὄρομαι and ὀρέομαι, *I hasten, move about,* (*Od.* ξ. 104. *Il.* β. 398.) but they are attended with some difficulty: see Buttm. *Complete Gr. Gr.*

ὀσφραίνομαι, (*I smell, trans.*) ὀσφρήσομαι, *aor.* ὠσφρόμην, § 112, 13. *Ion.* ὀσφράμην, (Herod. 1, 80, 26.) according to § 96. *Obs.* 1. with the *Note*.

⁴⁹ This is derived from ΟΝΑΩ through a *redupl.* with ι, (which, as in ἴστημι, &c. does not take place in the *aor.* 2.) whereby the *redupl.* of verbs beginning with a consonant (διδῶμι) is imitated in the same way as the *redupl.* of the *perf.* by what is called the *Attic redupl.* Compare ἀτιβάλλω and ὀπιπτεύω, from ἀταλὸς and ΟΠΤΩ.

⁵⁰ In Attic poetry it was either pronounced as a *synizesis* in the Ionic way ὠρακα, or written and pronounced ἑώρακα.—See Buttm. *Complete Gr. Gr.* § 84. *Obs.* 11.

οὐλόμενος, see ὄλλυμι.

|

οὔνεσθε, see ὄνομαι.

οὐρέω, (*I make water, stale,*) *impf.* οὔρουν, &c. *fut.* οὐρήσομαι, § 84. *Obs.* 5.

οὐτάω, (*I wound,*) οὐτήσω, &c. *aor. syncope*, (οὔταν, § 110, 6, 7.) 3 *sing.* οὔτα, *inf.* οὐτάμεν, (for οὐτάναι,) *part. pass.* οὐτάμενος: οὔτασε, οὔτασμένος, belong to οὐτάζω, a collateral form.

ὀφείλω, 1. (*I owe, ex. gr. money,*) 2. (*I ought, am to,*) *fut.* ὀφείλῃσω, &c.

The form ὤφελον, ες, ε, (commonly ὀφελον,) occurs merely as a *wish*.—See the *Syntax*, § 150. Homer has also ὀφέλλω (*Il.* τ. 200.) for ὀφείλω, and for ὤφελον for the sake of the metre ὠφελλον, (*Il.* ζ. 350.) which forms must not be mistaken for ὀφέλλειν, *to increase, magnify*. Homer also uses this verb in an anomalous way in the *opt. aor.* 1. ὀφέλλειν, 3 *pers. sing.* (*Il.* π. 651. *Od.* β. 334.)

ὀφλισκάνω, (*I am guilty, condemned,*) *fut.* ὀφλήσω, *perf.* ὠφληκα, *aor.* ὠφλον.

Π.

παίζω, (*I sport, joke,*) *fut.* παίζομαι, παίζομαι.

In later writers we also find after this formation *ἐπαιξα, πέπαιγμα, &c.* but the correct Attics always have *ἐπαισα, πέπαισαι*, notwithstanding the similarity of the tenses of the following verb:

παίω, (*I strike, beat,*) *fut.* παίσω and παίῃσω, but the rest of the tenses are *ἐπαισα, πέπαικα, ἐπαίσθην*.—MED.

ΠΑΡ—, *πεπαρεῖν*, see in πορεῖν.

πάσασθαι, (*to acquire,*) ἐπαῤσάμην, *perf.* πέπαῤμαι, *I possess*, different from ἐπαῤσάμην, πέπασμαι, see πατέομαι.

πάσχω, (*I suffer,*) from ΠΗΘΩ, *aor.* ἔπαθον, from ΠΕΝΘΩ, *perf.* πέπονθα, *fut.* πείσομαι (according to the rule, § 25, 4). *Verbal adj.* παθητός.

From ΠΗΘΩ are also derived the less frequent forms *πήσομαι, ἔπησα*, and the *perf.* (πέπηθα,) whence the Homeric *πεπαθυῖα*.—See about πέποσθε for πεπόνθατε, § 110. *Obs.* 5.

πατάσσω, see πλήσσω.

πατέομαι, (*I taste, eat,*) ἐπαῤσάμην, πέπασμαι, compare δατέομαι, δάσασθαι in δαίω.

πείθω, (*I prevail on, PASS. I believe, obey,*) to which belong *πείσομαι, πέπεισμαι*, but the *perf.* 2. πέποιθα, *I confide*.

The poetical forms are, *ἐπέπιθμεν, plusq.* belonging to πέποιθα, *aor.* 2. *ἐπιθον, ἐπιθόμεν, ἐπέπιθον, &c.* There is a new form *πιθήσω, ἐπίθησα*, in the sense of *obeying, following, confiding*.

πείκω, (*I shear, comb,*) *fut.* πέξω, &c.—MED.

πεινῶν, see § 105. *Obs.* 5.

| πείσομαι, see πάσχω and πείθω.

πελάζω, anciently πελάω, (*I approach*, and in the old language *cause to approach*,) has with poets the *aor.* ἐπλάθην, (long *a*, incorrectly ἐπλάσθην,) and ἐπλήμην, both in the sense of *approaching*, formed by the metathesis of § 110. *Obs.* 7. (πελα, πλεα,) *part. perf.* πεπλημένος.

πίλω or πίομαι (*I am*). This Doric and poetical *verb* suffers a syncope when it takes the *augment*: 3 *pers. imperf.* ἐπλε or ἐπλετο, 2d, ἐπλεο, ἐπλεν. There is no other tense occurring. This *verb* has also this peculiarity, that the *imperf.* of the *middle voice* very commonly has the signif. of the *pres.* (ἐπλεν, *thou art*, &c.) To the same *verb* in its more ancient meaning of *I turn, drive, move about*, (the Latin *versor*,) belong with the same syncope the compound Epic *part.* ἐπιπλόμενος, περιπλόμενος,

ΠΕΝΘ—, sed πάσχω.

πεπαρεῖν, πεπορεῖν, πέπρωται, see πορεῖν.

πέπτω, see πέσσω.

περάω, (*I go over*,) regular, περάσω with *ā*, (Ion. περήσω,) but the Epic περάσω with *ā* belongs to πιπράσκω, (*I sell*,) which see below.

πέρδω, commonly πέρδομαι, *aor.* ἔπαρδον, *fut.* παρδήσομαι, *perf.* πέπορδα.

πέρθω, (*I lay waste, ravage*,) *aor.* ἔπραθον (§ 96. *Obs.* 7).

Homer has also a *syncopated passive-like aor.* in the *inf.* πέρθαι of ἐπέρθμην, properly πέρθ-θαι, (or πέρσθαι,) like δέχ-θαι, § 110, 8.

πεσεῖν, see πίπτω.

πέσσω, πέττω, (*I cook*,) *fut.* πέψω, &c. from πέπτω, which occurs only in later writers in the *pres.* tense.

πετάννυμι, (*I spread out*,) *fut.* πετάσω, (Att. πετώ,) &c. (§ 112, 14.) *perf. pass.* πέπτάμαι, (§ 110, 4.) but the *aor. pass.* is again ἐπετάσθην.

πέτομαι (*I fly with wings*): from this radical form arises by a syncope an *aor.* ἐπτόμην, πτέσθαι, &c. (§ 110, 4.) *fut.* πετήσομαι, commonly πτήσομαι. There is a collateral form in μι, ἵπταμαι, *aor.* ἐπτάμην, πτάσθαι, &c.

To this must be added from the *act.* form, which is never used in the *pres.* tense, a synonymous *third aor.* ἔπτην, πτήναι, πτάς, &c.

The *pres.* πέταμαι and πετάομαι with the *aor.* ἐπετάσθην (*ex. gr.* Anacr. 40, 6.) belong to the poets and the later prose; πεπότημαι alone appears to have been used as *perf.* Poets employed also the *pres.* ποτάομαι, πωτάομαι. (See § 112, 9.)

ΠΕΤ—, see πίπτω.

| πεύθομαι, see πυνθάνομαι.

πέφνον, ἐπεφνον, (*killed*,) is the *reduplicated*, and at the same time *syncopated aor.* (§ 110, 4.) of ΦΕΝΩ (whence φόνος).

The *part.* of this *aor.* has the accent, contrary to analogy, on the first

syllable, *πέφνων*.⁵¹ *Pass. perf.* *πέφαμαι*, *fut.* *πεφήσομαι*: compare *τείνω*, *τέταμαι*, § 101, 9. and about *πεφήσομαι*, § 99. *Obs.* 1. See also below ΦΑ—.

πήγνυμι, (*I fasten*), with later writers also *πήσσω*, *πήττω*, *fut.* *πήξω*, &c. (§ 112, 14.) *aor. pass.* *ἐπάγην*, *perf.* 2. *πέπηγα*, intrans. *I am fixed, fast* (§ 113, *Obs.* 3).—MED.

πίμπλημι, (*I fill*), *πιμπλάναι*, follows *ἵστημι* in the *pres.* and *imperf.*; *fut.* *πλήσω*, &c. *perf. pass.* *πέπλησμαι*, *aor. pass.* *ἐπλήσθην*, from ΠΛΑΩ or πλήθω, of which the latter, however, has only the *intrans.* signif. *to be full*, in the *pres.* tense.

If in compounds *μ* immediately precedes the first *π*, it is omitted in the reduplication, *ἐμπίπλαμαι*, but replaced again, whenever the augment comes between, *ἐνεπίμλασαν*.

Poets for the sake of the metre employ both forms with or without the *μ*, contrary to this rule.—The form in *ᾶω* (*πιμπλᾶν*, *ἐμπιπλᾶν*) is un-Attic, except in the same instances as in *ἵστημι*.

With respect to the *passive*-like *aor.* *ἐπλήμην*, *opt.* *πλείμην*,⁵² *imper.* *πλήσο*, &c. see § 110, 7. it was not unknown to the Attics. (Aristoph. *ἐμπλήμενος*, *ἐμπλείμην*.)

The *intrans.* *πλήθω* has also a poetical *perf.* *πέπληθα* in the same sense (*I am full*).

πίμπρημι, (*I burn*, trans.) *πιμπράναι*, follows *ἵστημι* in the *pres.* and *imperf.*; the rest comes from ΠΡΑΩ or *πρήθω*, (Hom.) *ex. gr.* *ἐπρήσθην*.

With respect to *ἐμπίρημι*, *ἐνεπίπραμεν*, it is the same as with *πίμπλημι*, and also with regard to the form in *ᾶω*.

Hesiod (Θ. 856.) has a remarkable abbreviation *ἐπρεσε* for *ἐπρησε*: the analogy of *ἐπίπραμεν* would lead us to expect an *α*.

πίνω, (*I drink*), from ΠΙΩ, *fut.* *πίομαι*, (§ 95. *Obs.* 18.) *aor.* *ἔπιον*, *πιεῖν*, &c. *imper.* commonly *πίθι* (§ 110, 6).—The rest comes from ΠΟΩ, *perf.* *πέπωκα*, *perf. pass.* *πέπομαι*, *aor. pass.* *ἐπόθην*. *Verbal adj.* *ποτόος*, *ποτός*.

The *ι* in *πίομαι* is usually long, (Athen. 10. p. 446.) but in *ἔπιον*, &c. short.—The *fut.* *πιούμαι* belongs to the later writers (§ 95. *Obs.* 16).

The forms *πίσω*, *ἐπισα*, have the *causative* signif. *to give drink*, *to cause to drink*. Their *pres.* tense is *πιπίσκω*.

πιπράσκω, Ion. *πιπρήσκω*, (*I sell*), *fut.* and *aor.* are wanting.

The forms in use are, *πέπράκα*, *πέπράμαι*, *ἐπράθην*, *πεπράσομαι*, which *fut.* 3. is used instead of the un-Attic *fut.* 1. *πραθήσομαι*, and even the *perf.* *πεπράσθαι* is frequently used in lieu of the *aor.* *πραθῆναι*. The Ionians have all these tenses with *η*.

⁵¹ That *πέφνων* is a real *aor.* is obviously evident from the context in the two passages, *Il.* π. 827. p. 539.

⁵² The reading *πλήμην* appears to rest on a false analogy. But even in lieu of *αι* the diphthong *αι* might have been expected, since the form *πιμπλάναι* presupposes a radical verb ΠΛΑΩ. Yet *χρή*, which comes from *χράω*, (see below,) has likewise *χρείη* in the *opt.*

The common language supplied the tenses which are wanting by ἀποδώ-
σομαι, ἀπιδόμην : the old and Epic language had the *fut.* περάσω, ᾶ, whence
the contractions περῶ, περᾶν, *aor.* ἐπέρᾶσα from περάω, which we have
seen above in a cognate signif., and with ᾶ in its conjugation. This περάσαι
afterwards gave the remaining forms through the *metathesis*, which has been
stated above in § 110, 11, 2. and in the *Note* to κεράννυμι.

πίπτω, (*I fall*, ἱ, whence the *imper.* πίπτε, formed from ΠΕΤΩ,
(see § 112, 16.) *fut.* (in the Doric way,) πεσοῦμαι, (Ion.)
πεσέομαι, *aor.* ἔπεσον, (§ 96, 9.) *perf.* πέπτωκα.

Poetical abbreviations of the *part. perf.* are Attic πεπτῶς (compare βε-
βρωτες from βέβρωκα,) and πεπτέως. The latter points to the original form
πέπτῃκα, (from ΠΕΤΩ, like δέδμηκα from δέμω,) whence came πέπτωκα,
by changing the vowel. See Buttm. *Lexilogus*, I. 63. p. 295.

We also meet with the regular *aor.* of ΠΕΤΩ, *aor.* 1. ἔπεσα, Eurip. *Troad.*
291. *Alc.* 465. *aor.* 2. ἔπιτον in the Doric dialect (Pind.).

πιτνέω, (*I fall*), *aor.* ἔπιτνον (§ 96. *Obs.* 5). But πιτνάω, πίτνημι,
is the same with πετάννυμι.

πλάζω, (*I chase about*, *pass.* *I rove*, *wander*), *fut.* πλάγξω, &c.
(§ 92. *Obs.* 1).

ΠΛ—, see πέλω.

| ΠΛΑ—, πλήθω, see πελάζω and πίμπλημι.

πλέω, (*I navigate*), *fut.* πλεύσομαι, πλευσοῦμαι,—ἔπλευσα, &c.
pass. πέπλευσαι, ἐπλεύσθην. *Verbal adj.* πλευστός.

The Ionic dialect has πλώω, πέπλωκα, &c.; whence the *verbal adj.* πλωτός,
and the Epic *syncopated aor.* ἔπλων, ως, ω, ωμεν, &c. *part.* πλώς, see § 110,
6. with *Obs.* 1, 4.

πλήσσω, πλήττω, (*I strike*, πλήγνυμι is a more uncommon form,)
in the *aor.* 2 *pass.* it retains the η, ἐπλήγην, except in
those compounds which denote *a striking with dismay*,
ἐξεπλάγην, κατεπλάγην.

The Attics do not use the *act.* of this verb in the sense of *striking*, but
πατάσσω, which they never employ in the *pass.* The *perf.* 2. πέπληγα has
with later writers a *pass.* signif. (§ 113. *Obs.* 4.)

Homer has also the *aor.* 2. *act.* and *med.*, but with the *redupl.* πέπληγον,
πεπληγόμεν.

πνέω, (*I blow*), *fut.* πνεύσομαι, πνευσοῦμαι,—ἔπνευσα, &c. *aor. pass.* ἐπνεύσθην.

The *perf. pass.* πέπνυμαι (§ 98. *Obs.* 4.) is merely poetical in a particular
sense (*to be spirited*, *wise*); and according to the same analogy, the *syncopated aor.* ἄμπνυτο, (Homer, for ἀνέπνυτο, § 110, 7.) and ἄμπνύσθην, (for
ἀνεπνύσθην, compare ἰδρύω, ἰδρύσθην,) and the *imper.* ἄμπνυε.

ποθείω, see § 95. *Obs.* 4.

πορεῖν, (Hesych.) ἔπορον, (*gave*, *supplied*), *part.* πορῶν, a defect-
ive *aor.* with poets.

The same theme in the sense of *supplying* has produced, according to the
principles of *metathesis*, (§ 110, 11.) the *perf. pass.* πέπρωται, (*it is decreed*
by fate), *part.* πεπρωμένος.

Pind. *Pyth.* 2, 105. has an *inf.* πεπαρεῖν or πεπορεῖν in the sense of

showing, exhibiting, which ought rather to be derived from a different radical form, and written πεπαρεῖν. See Boeckh.

ΠΟ—, see πίνω : — πίποσθε, see πάσχω.

ΠΡΑ—, πρήθω, see πιπράσκω and πίμπρημι.

πρίασθαι, (*to buy*), a defective *verb*, of which the forms are used only as *aor.* of ὠνεῖσθαι, viz. ἐπριάμην, *conj.* πρίωμαι, *opt.* πριαίμην, *imper.* πρίασο, πρίω, *inf.* πρίασθαι, *part.* πριαίμενος.

The *pres. indic.* πρίαμαι, stated in Dictionaries, is not met with any where : ἐπριάμην must therefore be considered as a defective *aor. 2. med.* after the analogy of ἐπτάμην (see πέτομαι).

ΠΡΟ—, see πορεῖν.

ΠΤΑ—, ΠΤΟ—, see πετάννυμι, πέτομαι, πτήσσω, and πίπτω.

πτήσσω, (*I crouch*), is regular, but has with poets some forms as if from ΠΤΑΩ, *part. perf.* πεπτηνώς, and 3 *pers. dual aor. 2.* πτήτην (§ 110, 6).

πυνθάνομαι, (*I learn by inquiry, hear*), from πεύθομαι (Poet.) *fut.* πεύσομαι, *aor.* ἐπυνθόμην, *perf.* πέπνυσμαι. *Verbal adjective*, πειυστός, πειυστός.

P.

ράινω, (*I sprinkle*), see about ράσσετε and ἐρράδαται, *Obs.* IV. 5. to § 103.

ρέζω and ἔρδω, (*I do*), *fut.* ρέξω, or (from ΕΡΓΩ) ἔρξω, &c. *perf.* ἔοργα.

ρέω, (*I flow*), *fut.* ρεύσομαι, *aor.* ἔρρευσα. We find, however, in the same *act.* sense, only the *aor. 2. pass.* ἐρρύην with the *fut.* ῥύησομαι, and a new *perf.* formed from this *aor.* ἐρρύηκα (§ 111, 2).

PE—, see εἰπεῖν.

ρήγνυμι, (*I rend, trans.*) *fut.* ρήξω, (§ 112, 14.) *aor. pass.* ἐρράγην, *perf. 2.* ἔρρωγα, (§ 97. *Obs.* 2.) with the *intrans.* signif. *I am rent*. See § 113. *Obs.* 4.

ρίγέω, (*I shudder*), *perf.* ἔρριγα, (§ 97. *Obs.* 4.) identical with the *pres. tense*.

ρίγώω, see § 105. *Obs.* 6.

ρίπτω and ριπτέω, (*I throw*), both forms are in use in the *pres.* and *imperf.* : the rest of the tenses are derived from the first only, ρίψω, &c. long ι, whence ρίπτε, ρίψαι, *aor. pass.* ἐρρίφην.—See about ρίπτασκον, *Obs.* II. 1. to § 103.

ροίζασκε, see *Obs.* II. 1. to § 103.

ΡΥ—, see *ῥέω* : — *ῥύομαι*, see *ἔρύω*. | ΡΩΓ—, see *ῥήγνυμι*.

ῥώννυμι, (*I strengthen*), *ῥώσω*, &c. (§ 112, 14.) *perf. pass.* *ἔρρωμαι*, *imper.* *ἔρρωσο*, (*farewell!*) *aor. pass.* *ἔρρώσθην*.

Σ.

σαλπίζω, (*I sound a trumpet*), *fut.* *σαλπίξω*, &c. (§ 92. *Obs.* 1.) *σαλπίσω* is a later form.

σαόω, see *σώζω*.

σάω, an old form for *σήθω*, (*I sift*), whence we find (in Herod. 1, 200.) *σῶσι*.

σβέννυμι, (*I extinguish*), *σβέσω*, &c. *ἔσβεσμαι*, *ἔσβέσθην*.—The *perf.* *ἔσβηκα*, (with the *η*), and the *aor.* 2. *ἔσβην*, *pl.* *ἔσβημεν*, *infin.* *σβῆναι*, have the *intrans.* signif. *to be extinguished*, which else is expressed by the *pass.* *σβέννυμαι*.

σείω, *ἀνασσεύσκει*, see *Obs.* II. 1. to § 103.

σεύω, (*I push on*), has most commonly the *augment* in the same way as the *verbs* beginning with *ρ*, (§ 83. *Obs.* 2.) and takes no *σ* in the *aor.* 1. *ἔσσευα*, *ἔσσευάμην*, *perf. pass.* *ἔσσυμαι*, (*I rush forth, I strive, I require*), *part.* *ἔσσύμενος*, (*proparox.*, see § 111. *Obs.* 2.) *plusq.* *ἔσσύμην*, which form is at the same time a *syncopated aor.* (§ 110, 7, with *Obs.* 4.) whence *σύτο*, *σύμενος*, 2 *pers.* *ἔσσυο*, (for *ἔσσυσο*, see *Obs.* III. 2. to § 103.) *aor. pass.* (of the same signif.) *ἔσσύθην* (Sophocles).—The forms with a single *σ* (*ex. gr.* *ἰσύθην*, *ἔξεσύθη*) are less frequent, and those without any *augment* (*σεῦα*, *σύτο*) belong to the Ionic Epic dialect.—We also meet with a *syncopated pres. pass.* (§ 110, 5.) *ex. gr.* *σεῦται*, (Soph. *Trach.* 645.) but more commonly with the change of the vowel into *ου*, *σοῦμαι*, (*I hasten, run*), *imper.* *σοῦσο*, *σοῦσθω*, *σοῦσθε* (*calls or exhortations*, used in common life).—Hither belongs, lastly, that Laconic *ἀπέσσυο*, (*he is gone*), known from Xenoph. *Hell.* 1, 1, 23, which is explained as *aor.* 2. *pass.* (for *ἔσσύη*.)

σκεδάννυμι, (*I scatter*), *fut.* *σκεδάσω*, *σκεδῶ*, &c. *perf. pass.* *ἔσκέδασμαι* (§ 112, 14).

σκέλλω or *σκελέω* (*I dry, desiccate*, *PASS.* *I am dried up*). To this *immediative* sense of the *pass.* belong the *act.* forms *aor.* *ἔσκλην*, *σκληναι*, *σκληαίνω*, (§ 110, 6.) *perf.* *ἔσκληκα*, *I have been dried up*, and the *fut.* *σκλησομαι*.

The Homeric *σκήλειε* (*aor.* 1. *ἔσκηλα*) points to *σκάλλω*, (which has the

widely different signif. *to dig, scratch,*) whence come, through the *metathesis* ΣΚΑΑ, stated § 110, 11, the forms σκληναι, σκλαῖην, &c.

σμάω, (*I wipe,*) σμῆς, &c. see § 105. *Obs.* 5. *fut.* σμήσω, &c.; but the *aor. pass.* always is ἐσμήχθην from the non-Attic *pres.* σμήχω. *Verbal adj.* σμηκτός.

σοῦμαι, &c. see σεύω.

| σπεῖν, σπείσθαι, see ἔπω.

σπένδω, (*I pour out,*) σπείσω, ἔσπεισμαι (§ 25, 4).—MED.

ΣΤΑ—, see ἴστημι.

| στήκετε, see p. 207. *Note.*

στερέω, and στερίσκω, (*I deprive of,*) the first is regular, *fut.* στερήσω: in the *pass.* the simple form στέρομαι in the sense of *I am deprived of, robbed.*

Homer has it with ε, στερέσαι, and poets have, instead of στερηθεῖς, an *aor. 2. pass.* στερεῖς.

στεῦται, στεῦνται, στεῦτο, see § 110, 5.

στορέννυμι, στόρνυμι, and στρώννυμι, (*I spread as a bed,*) give both στορέσω, ἐστόρεσα, and στρώσω, ἔστρωσα, *perf. pass.* ἔστρωμαι, *aor. 1. pass.* ἐστορέσθην. *Verbal adj.* στρωτός.

There is an obvious metathesis (§ 110. *Obs.* 7.) in the forms στρώσω, στρώννυμι.

στονγέω, (*I dread, hate,*) is regular; but has in Homer also the *aor. 2.* ἔστυγον, (§ 96. *Obs.* 5.) and in a *causative* sense *to cause to be dreaded*, the *aor. 1.* ἔστυξα, which later poets, however, employ again in the first sense.

σχεῖν, ἔσχον, &c. see ἔχω.

σώζω, (*I save,*) has in the old writers in the *perf. pass.* beside σέσωσμαι, also σέσωμαι, and in the *aor. 1. pass.* always ἐσώθην from the primitive form σαόω, ἐσαώθην.—MED.

The Epics have from σαόω, 1.) the regular formation σαώσω, ἐσαώσα, &c. 2.) *pres.* and *imperf. contr.* (σαόω, σαόεις,) σώω, σώεις, &c., whence came the usual form σώζω, with Epics also σώω, 3.) the 3 *pers. imperf.* (ἐσάου,) and the *imper.* (σάου,) again contracted, would be ἐσῶ, σῶ, but the Epics lengthen these forms again not with ο, as is usual, but with α, (exactly as in ναιετάωσα, see § 105. *Obs.* 10.) thus σάω (for ἔσωζε and σῶζε).

T.

ΤΑΓ—, see ΤΑΩ.

| ταλάω, see ΤΑΛΩ.

τανύω, *I stretch, bend as a bow.* The *pass.* takes σ: the ν is short in the conjugation; the *fut.* is again τανύω, *Od.* φ. 174. See § 95. *Obs.* 12. The *pass.* with the Epics is likewise τάνυμαι.

ταράσσω, ττω, (*I disturb,*) has a contracted collateral form: 1.) with the Attics the *pres. tense* θράττω, where the τ becomes a θ, and the vowel is lengthened; hence the *part.*

neut. τὸ θρᾶπτον: 2.) with the Epics the *perf.*, but with an *intrans.* signif. τέτρηχα, (*I am full of trouble, in a commotion,*) where the Ionic η supplies the place of α⁵³.—MED.

ταφείν and ταφῆναι, see θάπτω and ΘΑΦ—.

TA—, the seeming radical form of τείνω, τέτακα, &c. (§ 101.) To a similar root in the sense of *seizing, taking*, belongs the *imper.* τῆ, (*take,*) to which is related (from ΤΑΓΩ) the Epic *part. aor. 2. redupl.* τεταγών (*seizing*). See Buttm. *Lexilogus*, I. 41. p. 162.

TEK—, see τίκτω.

τέμνω, (*I cut,*) *fut.* τεμῶ, *aor.* ἔτεμον, (§ 112, 6.) *perf.* τέτμηκα, *pass.* τέτμημαι, *aor. 1.* ἐμήθην (§ 110, 11). See about the *conj. perf. pass.* § 98. *Obs.* 9.

The *aor.* ἔταμον is more uncommon. The Ionians say also τάμνω in the *pres.*; and Homer has the radical form τίμω (*Il. v. 707. τίμει*, Buttm. *Complete Gr. Gr.* § 92. *Obs.* 13).—There is an Epic form τμήγω, *aor.* ἐμῆξα, and ἔμαγον, *pass.* ἐτμάγην.

τέρπω, (*I delight,*) has in its *pass.* form τέρπομαι, (*I am delighted,*) three different *aor.* in the Epic language, ἐτέρφθην or ἐτάρφθην,—ἐτάρπην, whence with a transposition (§ 96. *Obs.* 7.) the *conj.* τραπίω for τραπῶ,—and *aor. med.* (ἐταρπόμην,) τεταρπόμην, *conj.* ταρπώμεθα.

τέρσομαι, (*I get dry, dry up, intrans.*) *inf.* *aor. 2. pass.* τεροῖσθαι and τεροσήμεναι.—τερσαίνω, *I dry, trans.* ἐτέρσυνα, &c. is regular.

τέτμον, ἔτεμον, (*I met by chance,*) a defective *aor.*

τετορήσω, see τορέω.

| τετραίνω, see τιτράω.

τεύχω. Two kindred verbs must carefully be distinguished, viz. :

- 1.) τεύχω, (*I make, fabricate,*) a poetical regular verb, τεύξω, ἔτευξα, τέτυγμαι, ἐτύχθην, τυκτός or τευκτός.
- 2.) τυγχάνω, (*I happen to, hit the mark,*) *fut.* τεύξομαι, *aor.* ἔτυχον, (Epic ἐτύχῃσα,) *perf.* τετέυχκα (§ 112, 13, and 111, 3). The signif. of τυγχάνω arose from that of the *pass.* of τεύχω, whence the Epics have the *pass.* forms τέτυγμαι, ἐτύχθην, which nearly agree with τυγχάνω, ἔτυχον: and the *perf.* τέτευχα, of which the *part.* has in Homer the *pass.* signif. of τεύχειν, (*Od. μ. 423.* see § 113. *Obs.* 4.) takes altogether the signif. of the *pres.* τυγχάνω, in Herod. (3, 14,) and in the κοινοί.

The *perf.* τέτυγμαι has also the diphthong *ευ*, whence in Homer 3 *pl.* τετεύχασαι, and the *fut.* 3 merely τετεύξομαι.

To τεύχω belongs, with the Ionic change of the aspirata, (§ 16. *Obs.* 1. e.) the *aor. 2.* τετυκείν, τετυκίσθαι (*to get ready, prepare*).—See especially τόσσαί for τυχεῖν.

TIE—, τερίημαι (*I am sad*). The *part.* is τετιημένος and in the *act.* form τετιηώς (§ 97. *Obs.* 7).

τίκτω, (*I bring forth,*) from ΤΕΚΩ, *fut.* τέξω, commonly τέξομαι, *aor.* ἔτεκον, (poetically ἐτεκόμην,) *perf.* τέτοκα.

⁵³ This long vowel is produced by a *metathesis* like that mentioned § 110. *Obs.* 7. in which the first α passes over and coalesces with the second, to form a long syllable, exactly as in μαλακός,—βλάξ, βλακός. The change of τ into θ is effected by the aspiration which so readily combines with the ρ: yet it is an anomaly, since it does not take place in other instances. (See the *Note* to p. 33.)—From this verb is derived the *adj.* τραχύς, Ion. τρηχύς, (*rough, rugged,*) and not the verb from the *adj.* See Buttm. *Lexilogus*, I. 52. p. 210.

We also meet with *τίεσθαι* and *ἐτέχθην* in the later writers. See about the *fut. τεκεῖσθαι*, § 95. *Obs.* 16.

τινω, see *τίω*.

τιτρώω, (*I perforate, bore*), from *ΤΡΑΩ*, *τρήσω*, &c.

The Attics, however, make more use of the collateral form *τετραίνω*, *ἐτέρηναι*. The *perf.* always is, from the radical form, *τέτρηκα*, *τέτρημαι*.

τιτρώσκω, (*I wound*), *τρώσω*, &c. (§ 112, 10, 16.)

The simple *τρώω* in the more general sense of *hurting, damaging*, is in Homer. Both are connected with *τορεῖν* through the *metathesis* *TOP*, *TPO*, see § 110, 11.

τίω, (*I honour*), is in this sense merely poet. and regular, *part. perf. pass.* *τετιμένος*.

In the sense of *expiating*, it is merely Epic in the *pres.* and *imperf.*, but lends in prose the rest of its tenses to the following form :

τινω, (*I expiate*), *fut.* *τίσω*, *perf.* *τέτικα*, *perf. pass.* *τίτισμαι*, *aor. 1. pass.* *ἐτίσθην*. The *Med.* *τινομαι* (*τίσομαι*, *ἐτισάμην*, *ἀπεισάμην*), has the signif. *to punish, avenge*. The Ionic *pres.* is *τίννυμι*, *τίννυμαι* (§ 112, 14).

The *ι* in *τινω* is with the Epics long, with the Attics short, § 112. *Obs.* 8.⁴⁴ Attic poets also shorten the first syllable of *τίννυμι*. See Buttm. *Complete Gr. Gr.* § 112. *Obs.* 19.

τλῆναι, (*to endure, bear*), *ἐτλην*, *τλῆναι*, *τλαίην*, *τλῆθι*, (§ 110, 6.) *fut.* *τλήσομαι*, *perf.* *τέτληκα*.

From this *perf.* are again made, according to § 110, 10, the forms *τέρλαμεν*, &c. *τεγλάναι*, *opt.* *τεγλαίην*, *imper.* *τέρλαθι*, and the Ionic *part.* *τεγλῶς*, but all of them only in poets and in the *pres.* tense.—There is an Epic collateral form *aor. 1.* *ἐτάλασα* : the *pres.* tense was supplied by *ἀνέχομαι* or *ὑπομένω*.

TM—, see *τίμνω* and *τέμνω*.

| *τμήγω*, see *τίμνω*.

τορέω, (*I pierce*), *ἐτορον*, (§ 96. *Obs.* 5.) a defective *aor.*, compare *τιτρώσκω*.—In the kindred sense of *penetrating, having a clear loud sound*, we meet with the *fut.* *τετορήσω*, and the *pres.* *τορεύω* in Aristoph.

τόσσαι, an *aor.* the same with *τυχεῖν*, of which Pind. *Pyth.* 3, 48. 4, 43. 10, 52, has the *part.* *τόσσας*, and the compounds *ἐπέτοσσε*, *ἐπιτόσσας*.

τραπείω, see *τέρω*.

τρέπω, (*I turn*), see about *τέτροφα* and *τέτραφα*, § 97. p. 149.

τρέφω, (*I nourish*), *fut.* *θρέψω*, (§ 18, 2.) *perf.* *τέτροφα*, *perf. pass.* *τέθραμμαι*, *τεθράφθαι*, (*τετράφθαι* is incorrect,) *aor. pass.* *ἐτράφην*, more rarely *ἐθρέφθην*. *Verbal adj.* *θρεπτός*.—**MED.**

In the old language *τρέφω* had also the *immediative* (§ 113, 2.) signif. *to grow thick, strong, tall*, and the *pass.* has the same meaning ; hence the *aor. 2. act.* and the *aor. 2. pass.* are used in Homer indifferently one for the other, *ex. gr.* *ἐτραφε*, the same with *ἐτράφη* and *τραφέμεν*, (*τραφεῖν*), the same with the usual *τραφήναι*, see Buttm. *Complete Gr. Gr.* : *τέτροφα* has both signif. (see the *Note* to § 97. p. 149.)

⁵⁴ The statement that the *ι* in the conjugation of *τίσω* is short in *ἐτίσα* from *τινω*, proceeds from ignorance of the comic metre in Aristoph. *Ecol.* 45. *Vesp.* 1424. where the *ι* makes an anapaest.

τρέχω, (*I run*,) less commonly takes its tenses from itself: *θρέξομαι, ἔθρεξα*, (§ 18, 2.) more generally from ΔΡΕΜΩ, *aor. ἔδραμον, fut. δραμοῦμαι, perf. διεδράμηκα*, (see § 111, 3.) Epic διέδρομα.

ΤΡΥΦ—, see θρύπτω.

τρύχω, (*I rub to pieces, consume*,) forms its tenses from the less common τρυχώω, *ἐτρύχωσα, τετρυχωμένος, &c.*

τρώγω, (*I eat*,) *fut. τρώξομαι, aor. ἔτραγον* (from ΤΡΗΓΩ).

τυγχάνω, *τετυκῆν*, see τεύχω.

τύπτω, (*I strike*,) has with the Attics commonly *τυπτήσω, τετύπτημαι, τυπτητός, aor. pass. ἐτύπην*.—MED.

τύφω, (*I raise a smoke, set on fire*,) *fut. θύψω, &c.* (§ 18, 2.) *aor. pass. ἐτύφην*.

Υ.

ὑπισχνίομαι, see ἔχω.

Φ.

ΦΑΓ—, see ἐσθίω.

φαίνω, (intrans. *I shine*, trans. *I show*,) *aor. ἔφηναι, perf. 1. πέφαγκα, pass. φαίνομαι* with *aor. 1. ἐφάνθην, I am shown*.—MED. The *pass. φαίνομαι* also signifies *I shine, appear, aor. 2. ἐφάνην, fut. φανοῦμαι*, and with *perf. 2. πέφηναι* (see § 113, Obs. 3). The Homeric iterative *φάνεσκε* (*shone, appeared*) is rather anomalously formed from the *pass. ἐφάνην*. Homer has also *φάνθεν* for *ἐφάνθην*, in the sense of *shining*: compare *κραίνω*.

ΦΑ—, *φάσκω*, see *φημι*, (§ 109, 1.) *φαίνω* and ΦΕΝΩ. Homer's *πεφύσσομαι* belongs sometimes to *φαίνω* and sometimes to ΦΕΝΩ, *I shall shine or be killed*.

ΦΕΝΩ, see *πέφνον*.

φέρω, (*I carry, bear*,) has its tenses from quite different roots, *fut. οἶσω*, and an *aoristic imper. οἶσε*, about which see § 96, 9—further *aor. 1. ἤνεγκα, aor. 2. ἤνεγκον*: from the former are used especially the *indic.* and those terminations of the *imper.* which have the *a*, and from the latter chiefly the *infin.* and *part. perf. ἐνήνοχα*, (compare § 97, Obs. 1, 2.) *perf. pass. ἐνήνεγμαι, aor. pass. ἠνέχθην, fut. pass. ἐνεχθήσομαι* or *οἰσθήσομαι. Verbal adj. οἰστέος, οἰστὺς* (poetically *φερτός*).—MED.

The Ionians have *aor. ἤνεκα, ἐνέikai, pass. ἠνείχθην*. The theme *ἐνείκω* occurs as a *pres.* in Hesiod, A. 440 (*συνενείκεται*). *Ἐνεγκεῖν* is erroneously considered as a compound with *εν*: it is like *ἡγαγον, ἀλαλκεῖν, &c.* (§ 85, Obs. 2.) a *redupl.* of ΕΓΚΩ, of which again ΕΝΕΚΩ, ΕΝΕΙΚΩ, are lengthenings (like ΑΔΚΩ, ΑΔΕΚΩ).—See Buttm. *Lexilogus*, I. 63, 23. Homer has in the *imper. pl. φέρτε*.—See about *φορεῖν*, § 112, 9, and about *φορήναι*, § 105, Obs. 16. There are a few other rare forms derived from *οἶσω*, viz. *infin. aor. 1. ἀνῶσαι* and the *verbal adj. ἀνώστος* in Herod. (I, 157. 6, 66.) where the *ω* is not grammatically correct; and the *perf. προοίσται* in Lucian *Paras. 2.*, of which the diphthong *οι*, unchanged by the *augment*, rests on § 84, Obs. 2. *φρέω*, see particularly below.

φεύγω, (*I flee, escape*,) fut. φεύξομαι and φευξοῦμαι, aor. ἔφυγον, perf. πέφευγα. Verbal adj. φευκτός, φευκτός (φυκτός, Hom.).

Homer has also the part. perf. pass. πεφυγμένος in an act. sense, *escaped*; and a part. perf. πεφυζότες, (compare φύζα, *flight*,) *fugitives*.

φθάνω, (*I do previously to another, anticipate*,) see about the quantity of the α, § 112. Obs. 8. aor. 1. ἔφθᾶσα and aor. 2. ἔφθην, φθῶ, φθῆναι, φθὰς, (med. Epic φθάμενος,) § 110, 6. fut. φθήσομαι, perf. ἔφθακα.

There is Il. κ. 346. παραφθαίησι, an uncommon form of the opt. for -αίη. Buttm. Complete Gr. Gr. I. 537. Note.

φθείρω, *I spoil*, trans. is regular; but the perf. 2. ἔφθορα, δι-ἔφθορα, has, with the Ionians and the later writers, the signif. *I am spoiled*, Attic *have spoiled*, the same with ἔφθαρκα.

Homer has the fut. φθέρσω : fut. 2. med. διαφθαρέομαι, intrans. with the Ionians.

φθίω, in this form is merely an Homeric verb with transitive and intrans. signif. *to waste, destroy*, (Il. σ. 466.) *perish* (Od. β. 368). The other forms are more in use, yet, on the whole, more poetical. Φθίσω and ἔφθισα are merely transitive. But the derivative

Pres. tense φθίνω

is commonly intrans., and takes its tenses from the middle voice of φθίω, viz., fut. φθίσομαι, perf. ἔφθιμαι, plusq. ἐφθίμην, which latter form is at the same time a syncopated aor. (§ 110, 7.) and has therefore its own moods: opt. φθίμην, io, ito, (Od. κ. 51. λ. 330. See the Note to § 107. Obs. III. 6.) infin. φθίσθαι, part. φθίμενος, conj. φθίωμαι, shortened φθιομαι, φθίεται.

The ι in both φθίσω, &c. and the pres. φθίνω, (§ 112. Obs. 8.) is always long with the Ionians, and short with the Attics: ἔφθιμαι, &c. is constantly short.

φιλέω (*I love*). Instead of the regular aor. of this verb, Homer has also, with a long ι, the medial forms ἐφίλατο, imper. φῖλαι, (deponens of the simple form ΦΙΛΩ,) in which the ι is long, in consequence of the nature of the aor. See § 101, 4.

φράζω, (*I say, point out*,) has in the old poets an aor. πέφραδον, ἐπέφραδον, infin. πεφραδέειν, and a perf. pass. πέφραδμαι.

φρέω, used only in compounds, ἐκφρεῖν, εἰσφρεῖν, διαφρεῖν, (*to let in, out, through*,) φρήσω, &c. imper. εἰσφρες (§ 110, 6).—MED.

φρίσσω, φρίττω, (*I shudder*,) fut. φρίξω, &c. perf. πέφρῖκα, from ΦΡΙΚΩ, (whence also the subst. φρίκη, &c.) see § 92, 8, 2.

ΦΥΖ—, see φεύγω.

φύρω, (*I mix, knead*,) fut. old φύρσω, ἔφυρσα, commonly φυράσω, &c. Ion. φυρήσω, perf. pass. πέφυρμαι and πεφύραμαι.

φύω, (*I produce*,) φύσω, ἔφυσα. But the perf. πέφυκα, and the aor. 2. ἔφυν, φῦναι, conj. φῶω, part. φὺς, (§ 110, 6.) have a

pass. or *intrans.* signif. *to be produced, to arise*, for which there is in the *pres.* and *fut.* φύομαι, φύσομαι.

Un-Attic writers use instead of φύναι, φύς, &c. an *aor. pass.* φυῆναι, φυείς, &c.—See about the Homeric forms πεφύασι, πεφύως, § 97. *Obs.* 7. and about the *opt.* φύην, § 110. p. 225.

X.

χάζω, commonly χάζομαι, (*I give way*.) is regular, but has in Homer an *aor.* 2. with the *redupl.* and the change of χ into κ, κεκαδέσθαι. The *act.* κεκαδεῖν, (κεκαδών,) with a particular *fut.* κεκαδήσω, has in Homer a peculiar *transitive* signif. *to deprive of, bereave*.—(See κεκαδήσομαι in κήδω, and ἔχαδον in χανδάνω.)

χαίνω, see χάσκω.

χαίρω, (*I rejoice*.) *fut.* χαιρήσω, *aor.* (from the *pass.*) ἐχάρην, and from this again a *perf.* with a more intensive signif. of the *pres.* κεχάρηκα or κεχάρημαι (§ 111, 3).

Poets have also of the regular formation κέχαρμαι, *aor.* 1. *med.* ἐχηράμην, and *aor.* 2. with the *redupl.* κεχαρόμην. The *fut.* χαρήσομαι belongs to the later writers; Homer has κεχαρήσω and -ομαι.

χανδάνω, (*I contain, hold*.) *aor.* ἔχαδον, (§ 112, 13.) *perf.* κέχανδα, (the same with the *pres.*) *fut.* χείσομαι, (*Od.* σ. 17.) as if from ΧΕΝΔΩ (compare σπένδω σπείσω, and πέπονθα πέλομαι).

χάσκω, (*I gape wide, yawn*.) forms of the *pres.* tense χαίνω, which is not used by ancient writers, the *aor.* ἔχανον, *fut.* χανοῦμαι, *perf.* κέχηνα, *I am open, yawning*.

χέζω, *fut.* χεσοῦμαι, *aor.* ἔχεσα and ἔχεσον, *perf.* κέχοδα (§ 97, 4. a. c.).

χείσομαι, see χανδάνω.

χέω, (*I pour*.) *fut.* again χέω, χεῖς, χεῖ, *fut. med.* χέομαι, (see Buttm. *Compl. Gr. Gr.*, and above § 95. *Obs.* 8.) *aor.* 1. ἔχεα, (§ 96. *Obs.* 1.) ἔχεας, ἔχεε(ν), *infin.* χέαι, *imper.* χέον, χεάτω, &c. *perf.* κέχυνκα, *perf. pass.* κέχϋμαι, *aor. pass.* ἐχύθην (§ 98. *Obs.* 4).—MED.

The forms χέσω, ἔχευσα, are unusual, though they were the primitive ones, as appears from the *subst.* χεῦμα, and the forms ἐχύθην, ἔχευα, &c.—See § 95. *Obs.* 12. *Note*.

The Epics have the *aor.* ἔχευα, (of which the *conj.* χέσω becomes a *fut.*, *Od.* β. 222. see § 139. *Obs.* 1. I. 4.) *syncopated aor. pass.* ἐχύμην, &c. (§ 110, 7).

χραισμεῖν, (*to aid, help*.) ἔχραισμον, a defective *aor.*, whence came again χραισμήσω, χραισμήσα (§ 111, 3).

χράω. There are of this *verb* five different formations with dif-

ferent signif.; all of them with the contraction commonly η, *Ionic* (contrary to analogy) *ā*.

1.) *χράω*, (*I deliver oracles*), is regular, *χρήσω*, &c. *pass.* *κέχρησμαι*, *ἐχρήσθην*.—See the contraction in η in *Soph. El.* 35. *Æd. C.* 87.

2.) *κίχρημι*, (*I lend*), follows *ἴστημι*, *χρήσω*, *ἐχρησα*, &c. *MED.* *κίχραμαι*, (*I borrow*), *χρήσομαι*.

3.) *χράομαι*, (*I am in need of, employ*), *χρῶ* (2 *sing.*), *χρήται*, *χρήσθαι*, &c.: the rest is regular, *aor.* *ἐχρησάμην*, *perf.* *κέχρημαι*⁵⁵. *Verbal adj.* *χρηστίον*, *χρηστός*.

See § 105. *Obs.* 8. and 15, about the *Ionic* forms of the *pres.* and *imperf.* being sometimes with α, and sometimes with ε.

4.) *χρή*, (*it is necessary*, *Lat. oportet*), is impersonal, and conforms partly to the verbs in *μι*, *inf.* *χρήναι*, *opt.* *χρεῖν*, *conj.* *χρῆ*, *part.* (*τὸ*) *χρεῖν*⁵⁶, *imperf.* *ἐχρήν*⁵⁷ or *χρήν*, (*never ἐχρη*), *fut.* *χρήσει*.

5.) *ἀπόχρη*, (*it is sufficient*), *un-Attic* *ἀποχρᾶ*, *pl.* *ἀποχρῶσιν*, *inf.* *ἀποχρῆν*, *part.* *ἀποχρῶν*, *ῶσα*, *ῶν*, *imperf.* *ἀπέχρη*, *fut.* *ἀποχρήσει*, &c.

χρώννυμι, (*I dye, color*), *fut.* *χρώσω*, &c. (§ 112, 14.) *perf. pass.* *κέχρωσμαι*.

χώννυμι, (*I heap up earth, make a bank or mole*, § 112, 14.) is regular in the old writers: *χόω*, *inf.* *χῶν*, *χώσω*, &c. *perf. pass.* *κέχωσμαι*.

This verb must not be mistaken for the *Epic* *χῶμαι*, (*I am angry*), *ἐχωσάμην*.

Ψ.

ψάω, see § 105. *Obs.* 5.

ψύχω—*ἐψύγην*, see § 100. *Obs.* 8.

Ω.

ώθέω, (*I push*), has the syllabic *augment* according to § 84. *Obs.* 5. (*ἰώθουν*), *fut.* *ώθήσω*, and (from *ΩΘΩ*) *ῶσω*—*ῶσα*, *ῶσαι*, *ῶσμαι*, &c.

ώνέομαι, (*I buy*), has likewise the syllabic *augment*. *ἔωνόμην*, &c. But instead of employing its own *aor.* (*ἔωνησάμην*, *ώνησάμην*), *Attic* writers used the forms *ἐπριάμην*, *πρίασθαι*, &c. which see above.

⁵⁵ This *perf.* is used by the *Epics* in the sense of *I want*.

⁵⁶ See about this *part.* § 57, 3. As this impersonal verb evidently comes from *χράω*, this *part.* is explained by the *Ionic* conversion of *ao* into *εω*, (§ 27. *Obs.* 10.) but the accentuation must be noticed as very anomalous; and since the *Ionians* changed in general the verbs in *aw* into *εω*, this accounts for the ε in *χρεῖν* (compare *πιμπλημι*).

⁵⁷ This anomalous accentuation, instead of *ἐχρήν*, (§ 12, 2. a. and *Obs.* 1. to § 103.) rests on ancient custom.

§ 115.—Of the *Particles*.

1. The *particles* are called in Latin *inflexibles*, because they admit neither declension nor conjugation. Whatever regards their formation and derivation belongs to the chapter *On the Formation of Words*. There are, however, some particulars intimately connected with the inflection of other parts of speech, or pointing at some reciprocal bearings among the *particles* themselves, (as comparison and correlativeness,) or little variations occasioned by construction and euphony, which are better treated separately, being in some degree analogous to what is called inflection in general. They are therefore brought here under a distinct point of view.

2. We first separate from the *particles* in general the *prepositions*, viz., the following eighteen:—

ἀμφί, ἀνά, ἀντί, ἀπό, διά, εἰς, ἐν, ἐξ, ἐπὶ, κατὰ, μετὰ, παρά, περὶ, πρό, πρὸς, σὺν, ὑπέρ, ὑπὸ,

which have always been especially considered as the *prepositions* of the Greek language, and which we shall denominate the *old prep.* They alone form *compound verbs* in a simple and regular manner, which is not the case with other *particles*, which are also *prep.*, as ἄνευ, ἔνεκα, ἐγγύς, ὥς, (*at*.) &c. Whatever concerns these *old prep.* with regard to form, will be stated along with the other *particles*; but their combination with the *casus* is elucidated in the *Syntax*, § 147.

3. The most general *adverbial* form in Greek is the termination *ως*, which may be considered as a part of the inflection of *adjectives*; for it occurs only in *adj.* and *participles*, and there are very few *adj.* from which this form could not be derived. It is perfectly tantamount to the termination of the cases, and we need only change the final *ος* of either *nomin.* or *gen.* into *ως*, observing at the same time that, whenever the end-syllable *ος* of the *nomin.* has the accent, the termination *ως* of the *adv.* retains the accent, which becomes a circumflex. For instance,

φίλος φίλως, σοφὸς σοφῶς,

σώφρων, (σώφρωνος,) σωφρόνως, χαρίεις, εντος, χαριέντως,
εὐθὺς, ἑος, εὐθέως, *part.* λυσιτελῶν, (*serviceable*,) οὐντος,

λυσιτελούντως,

ἀληθής, ἑος, contr. οὐς, ἀληθέως, contr. ἀληθῶς.

Obs. 1. All *adv.* derived from *adj.* in *ης, εος*, should properly have a circumflex on the syllable *ως* as being a contraction of *έως* into *ως*. Some, however, are *paroxytona*,

and formed from the *nomin.*, which has the same accent without any contraction, *ex. gr.* εὐήθης, εὐήθως, compare § 121, 9, 1. and above § 49. *Obs.* 4. *Adverbs* made of *adj.* in -νους have the accent after the same analogy, as the *adj.* in their declension (§ 36. *Obs.*); thus from εὐνους—εὐνόως εὐνως, but agreeably to the following *Obs.* better εὐνοϊκῶς.

Obs. 2. *Adj.* of one termination, which, as it were, waver between *subst.* and *adj.*, take first the usual termination of *adj.* to form the *adv.* in ως, *ex. gr.* νομαδικῶς, βλακικῶς. Compare § 63. *Obs.* 3. and the *Note* to § 66.

4. Particular cases and forms of *nouns* frequently supply, by virtue of a power to be explained in the *Syntax*, and by an ellipsis, the place of *particles*, and when such a form occurs rather frequently, it passes altogether for an *adv.*; *ex. gr.* the *dat.*

κομιδῇ, properly *with care*, hence *very much*;
σπουδῇ, — *with diligence, difficulty*, hence
hardly, scarcely,

beside a number of *adj. feminine*, where originally the *dat.* ὁδῶ from ἡ ὁδός, *the way or manner*, was understood; *ex. gr.*

πεζῇ, *on foot*, κοινῇ *jointly*, ιδίᾳ, *PRIVATIM, privately*, δημοσίᾳ, *PUBLICE, publicly*; and the like. Compare in the following §, *Obs.* 7. ἄλλῃ, and the like.

—the *Accus.*

ἀρχὴν and τὴν ἀρχὴν, properly, *in the beginning, outset*, hence *wholly*,

προίκα, *GRATIS, without compensation*, (from προῖξ, *a gift*), μακρὰν, (ὁδὸν,) *far, far off*.

See also *Obs.* 3.—The *neuter* of an *adj.* is also an *adverbial accus.*, when in the *sing.* or *pl.* it supplies the place of an *adverb*. But excepting the *compar.* and *superl.*, of which we shall treat presently, this is chiefly peculiar to poets, (see § 128. *Obs.* 4.) and there are also a few *adj.*, which are used *adverbially* in the *neut. gender* in prose; such are, for instance, ταχὺ, *quickly*, μικρὸν, or μικρά, *little*.

Obs. 3. There are many *particles* which originated in this manner, whose radical *noun* is not in use, or used only by poets. *Datives* of this kind are written without the *subscript*; *ex. gr.* εἰκῇ, *in vain*, διχῇ, *doubly*, compare the following §. Of this kind are also the *gen.* ἐξῆς, *in order*, ἀγχοῦ, *near*, ὁμοῦ, *together* (*adj.* ὁμός with the *Epics*); the *neuters* πλησίον, *near*, (*adj.* πλησίος with poets,) σήμερον, *to-day*, αὔριον, *to-morrow*; and especially several in α, like μάλα, *greatly*, δίχα, *separately*, τάχα, *quickly, perhaps*; and many more.

Obs. 4. If beside the *neuters* εὐθὺ and ἰθὺ, we also meet with εὐθὺς and ἰθὺς as *adverbs*, (see § 117, 1.) it is only accidentally that the latter form is identical with the *nomin. masc.* of the *adj.*, and in these words as well as in ἐγγὺς the *ς* is as much a part of the *adverbial* form, as it is in ἀμφίς from ἀμφί, μέχρις for μέχρι, ἀτρέμας for ἀτρέμα.

Obs. 5. Some are cases of nouns preceded by a prep.; *ex. gr.*

παραχρῆμα, immediately, on the spot, (properly at the thing itself,)

καθὰ and καθάπερ, (for καθ' ἃ, καθ' ἃπερ,) as,

διὸ, (δι' ὃ,) wherefore; but διότι, (δι' ὅ, τι,) because, comes from διὰ τοῦτο, ὅτι—

προϋργου, (for πρὸ ἔργου,) literally for the benefit of the thing, (see § 147. πρὸ,)—

that is, for the purpose,

and among these too there are some, of which the noun is not in use by itself, *ex. gr.* ἐξαίφνης, suddenly. Slight differences are to be observed in the spelling and accentuation of some compound expressions of this kind; *ex. gr.* ἐκποδῶν, out of the way, aside, (for ἐκ ποδῶν,) ἐμποδῶν, in the way, a hindrance, (this is at the same time contrary to syntax, instead of ἐν ποσίν,) ἐπισχερῶ, (for —ψ, from a noun, σκερῶς,) in order, successively.

5. With respect to the degrees of comparison, it is almost generally the case, that

the neut. sing. of the compar., and

the neut. pl. of the superl.,

serve at the same time as degrees of comparison for the adv.; *ex. gr.* σοφώτερον ποιεῖς, thou doest more wisely, αἰσχίστα διετέλεσεν, he lived most shamefully. The degrees of comparison of the adv. are very seldom formed by annexing ὡς to the degree of comparison of the adj., and when it is done, it is to heighten the expression; *ex. gr.* καλλιόνως is not merely more beautifully, but in a much more beautiful way; hence μέγਾਲως, magnificently, can have no other comparative than μειζόνως.

6. There is an old adverbial termination ω instead of ὡς, whence οὕτως and οὕτω (§ 26, 4). This termination is peculiar to adverbs derived from adj., which are not in use, as ἄφνω, suddenly; ὀπίσω, behind, backwards; and also to some adverbs formed from prep. as ἔξω, without, outwards, ἔσω or εἶσω, ἄνω, κάτω, πρόσω and πόρρω¹. These form their degrees of comparison in the same manner, ἄνωτέρω, ἄνωτάτω. And degrees of comparison are similarly formed in some other particles; *ex. gr.* ἄπο, (far from, § 117. *Obs. 3.*) ἄπωτάτω, (very far off, most remote,) ἐνδον, (within,) ἐνδοτάτω, ἐκάς, (afar,) ἐκαστέρω, ἀγχοῦ, (near,) ἀγχοτάτω, μακρὰν, (far off,) μακροτέρω.

7. The analogy of adj. in the formation of the degrees of comparison is strictly followed in all particles, which are susceptible of degrees of comparison without being derived from any adj. in use; *ex. gr.* ἐγγύς, (near,) ἐγγυτέρω or ἐγγύτερον, &c.—or ἐγγιον, ἐγγιστα, and they are liable to the same peculiarities and devia-

¹ These two particles and the intermediate Doric πόρσω are properly of the same signif., but in common use πρὸςω means before, in front, and πόρρω, (πόρσω,) at a distance, far.

tions, which we have just noticed. (See *Obs.* 6.)—Compare in particular with the forms of § 67, 3. and § 68.

ἄγχι, (*near*,) ἄσπον, ἄγχιστα,
μάλα, (*greatly*,) μᾶλλον, μάλιστα,

and the following *adverbial* form of the *compar.* ἥσσων, (§ 68, 2.) viz.

ἥσσον, ἥττον, (*less*,) ἥκιστα (*the least*).

Obs. 6. We must also notice the peculiarities of the *degrees of comparison* in

πέρα, (§ 117, 1.) περαιτέρω or περαιτέρων,
πλησίον, πλησιαιτέρων and -έστερον,
νύκτωρ, νυκτιαίτερον,
προύργον, προουργιαίτερον,

and from ἰθὺ (*straight-forward*) comes the Homeric ἰθύντατα (instead of ἰθύτατα, see § 114. p. 266. *Note*).—That some of these *adverbs*, on taking the *degrees of comparison*, become real *adj.*, has already been noticed above, § 69, 2. and the *Note*.

Obs. 7. Some *verbal* forms, by being in constant use in the popular language, were also converted into *particles*, and chiefly became *interjections*. We have already mentioned εἰεν p. 213. *Note*:—ὤφειλον, see the *Anomalous* ὀφείλω (and below § 150, among the particular locutions):—τῇ, see the *Anomalous* ΤΑ:—ἰδοῦ, *lo!* see the *Anomalous* ὀράω:—there is an old *imper.* of similar signif. ἦνιδε, abbreviated ἦνι and ἦν:—ἄγε, φέρε, ἴθι, ἄγρει, signify all four, *come on, well!*—See also ἀμέλει, § 150. All these *imper.* generally retain the *sing.* form, even when addressed to many individuals, except ἴτε and ἄγρεῖτε.

Obs. 8. The *adv.* δεῦρο, *hither*, is also employed as an *imper.* for *come hither*, in which case it has a *pl.*, when addressed to many: δεῦτε, which is explained as an abbreviation of δεῦρ' ἴτε, which occurs in full, *ex. gr.* in Aristoph. *Eccl.* 882.

§ 116.—*Particulæ Correlativæ.*

(Compare § 79. the *Adjectives.*)

1. Some *localities* are expressed by means of annexed syllables: on the question

whence? by θεν, *ex. gr.* ἄλλοθεν, *from another place*;

whither? σε, — ἄλλοσε, *to another place*,

where? θι, — ἄλλοθι, *in another place*.

There are some differences in the vowel, which precede these terminations; they are best learned by practical observation; *ex. gr.* Ἀθήνηθεν, οὐρανόθεν, ἀγρόθι, *in the fields, country*; ποτέρωθι, *on which of the two sides?* ποτέρωσε, *to which of the two sides?* ἐτέρωθι, *on the other side*. Most of them keep the accent, where the radical word has it, or as near as possible. Only those in οθεν are generally *paroxytona*; *ex. gr.* πόντος ποντόθεν.

Obs. 1. But the derivatives of οἶκος, πᾶς, ἄλλος, ξνδον, ἐκτός, as οἰκοθεν, πάντοσε, ἄλλοθι, ἐκτοθεν, follow the general rule.

2. The question *whither?* also admits the

enclitic δε

to be annexed to the word, and always close to the unaltered *accus.*, *ex. gr.* οὐρανόνδε, *into heaven*; ἄλαδε, (from ἄλς,) *into the sea*; ἔρεβόσδε, from τὸ ἔρεβος, &c.

Obs. 2. In οἶκαδε, *homeward, to the house*, and φύγαδε, *to flight*, (φυγή,) the α comes from *accus.* of metaplastic forms of the 3 decl., as those in § 56. *Obs. 8.*, and in

Ἀθήναζε, Θήβαζε,

the δ along with the σ of the *accus. pl.* is become a ζ (according to § 22. *Obs. 2*). There are, however, a few words which take the ζ without being in the *pl.*, as θύραζε, Ὀλυμπίαζε, χαμᾶζε, ἔραζε.

Obs. 3. Homer sometimes subjoins an *adj.* to the *accus.* in this form, *ex. gr.* Κόωνδ' ἐνναιομένην, (*Il.* ξ. 255.) and even repeats this local termination, as if it were the termination of a case in ὅνδε δόμενδε, (*to his house*), from δε δόμος.—But when the same poet appends this δε to the *gen.* in αἰδόσδε, it is because this *gen.* generally is elliptical: εἰς αἶδος, viz. δόμεν (§ 132. *Obs. 9*).

3. On the question *where?* the termination σιν or σι is annexed to several *names of cities*, viz. ησι when there is a consonant preceding, and ᾱσι in case of a vowel, and retaining the accent of the radical word, *ex. gr.*

Ἀθήνησι, Πλαταιᾱσιν, Ὀλυμπιάσι

(from Ἀθῆναι, Πλαταιαί, Ὀλυμπία).—A few other words take the termination οι,

Ἰσθμοῖ, Πυθοῖ, Μεγαροῖ,

from Ἰσθμός, Πυθώ, τὰ Μέγαρα. This termination always has the circumflex, except in οἶκοι, *at home*².

4. The following three *interrogatives* refer to the three *localities* stated above, viz.:

πόθεν; *whence?* ποῖ; *whither?* ποῦ; *where?*

of which the first only agrees in form with the terminations stated at 1 (with poets also πόθι and πόσε, see *Obs. 4*). But

¹ The termination ησι is very generally spelled with the ι subscript, and Ἀθήνησι is considered as the Ionic *dat.*; but the termination σι shows that this way of spelling is incorrect. Yet these terminations certainly come originally from *datives pl.*, only that the form was altered for this special purpose in pronunciation, and applied also (like the termination αζε) to *nouns* in the *sing.* See the reverse of this in the following *Note*.—Ὀλυμπιάσι with a short α belongs to ἡ Ὀλυμπιάς.

² This termination is in Πυθῶ the real *dat.*; in the other words it is the somewhat altered *dat.* of the 2 decl., which was also applied to names in the *pl.* (Μέγαρα), and even to other words, as ἐνταυθοῖ from ἐνταῦθα (see *Text 6*). These forms must, however, not be mistaken for *correlatives* of the following ποῖ, *whither*, though this very ἐνταυθοῖ sometimes actually answers the question *whither*; *ex. gr.* in Aristoph. *Lys.* 568. *Plut.* 608; and we must recollect that in the common language the *correlatives* of the different questions in general are easily confounded one with the other. See the *Note* to Soph. *Philoct.* 481. and about ἐνταυθοῖ, *Buttm.* *Compl. Gr. Gr.* § 116. *Obs. 28*.

these and some other *interrogatives*, of which the most usual are

πότε; and πηνίκα; *when?*

πῶς; *how?*

πῇ; *in what direction? in what manner?*

stand with their immediate *correlatives*, (*indefinitum, demonstrativum, relativum*,) again in the same analogy, which we observed above § 79. with regard to the *correlative adj.*

| Interrog. | Indef. all enclitics | Demonstr. | Relat. | |
|-----------|-------------------------|-----------|--------|--------------------|
| | | | simpl. | compos. |
| πότε; | ποτέ, | τότε, | ὅτε, | —ὁπότε, |
| ποῦ; | ποῦ, | — | οὗ, | —ὅπου, |
| ποῖ; | ποῖ, | — | οἷ, | —ὅποι, |
| πόθεν; | ποθεν, | τόθεν, | ὅθεν, | —ὁπόθεν, |
| πῶς; | πῶς, | τῶς, | ὥς, | —ὅπως, |
| πῇ; | πῇ, | τῇ, | ῇ, | —ὅπη, ³ |
| πηνίκα; | — | τηνίκα, | ἡνίκα, | —ὁπηνίκα. |

Their signif. are supplied by the analogy of § 79; for instance, ποτέ, *once*, ποθεν, *from any place whatever*, &c.—And in the same way as the *artic. postpos.* ὅς, independently of ὅστις, is also strengthened by περ (*ὅσπερ*, &c.). Several *relatives* of this kind add περ for the like purpose: ὥσπερ, ἥπερ, οὗπερ.

Obs. 4. Of the poetical forms we will only just mention (for ποῦ, &c.)

πόθι, ποθι, τόθι, ὅθι and ὁπόθι.

and (for ποῖ and ὅποι)—πόσε, ὁπόσε, which forms are analogous to their particular *correlatives* (Text 1).

5. The *demonstratives* in this table are the primitive simple ones, like ὅ, ἡ, τὸ, among the *adjectives*; but τότε, *then, at that time*, is the only one in common use; the others occur merely in some particular locutions, or in poetry. Sometimes we also meet with ὥς as a more uncommon *demonstrative* instead of τῶς: it then takes the acute accent, to distinguish it from the *relative* ὥς.

6. But there are some other *demonstratives*, which, instead of τ, have a very different root, and particular meaning:

ἐκεῖ, (poetically ἐκεῖθι,) *there*, ἐκεῖθεν, *thence*, ἐκεῖσε, *thither*, answering the *interrogatives* ποῦ, πόθεν, and ποῖ,

(Ion. and poetical; also κείθι, κείθεν, κείσε:)

δεῦρο, *hither*, answering the *interr.* πότε;

³ See about the *subscript* in these instances, Obs. 8.

To which must be added the following two,

ἐνθα, *here, there*, ἐνθεν[†] *thence*,

which are at the same time *relatives* synonymous with οὗ and ὅθεν, and commonly used in prose.

7. Of the *demonstrative adverbial* forms, which we have mentioned, there are five susceptible of being strengthened in the way stated above in § 79, 5. whence are derived the *demonstratives* generally used in prose, in the following manner, (compare § 14. *Obs.* 3. with regard to their accentuation,)

| | | |
|---------|----------------------|---|
| τηνίκα, | τηνικάδε, | τηνικαῦτα. |
| ἐνθα, | ἐνθάδε, ⁴ | ἐνθαῦτα <i>Ion.</i> , ἐνταῦθα <i>Att.</i> |
| ἐνθεν, | ἐνθένδε, | ἐνθεῦτεν <i>Ion.</i> , ἐντεῦθεν <i>Att.</i> |
| τῇ, | τῇδε, | ταύτη. |
| ὧς, | ὧδε, | οὕτως, or οὕτω. |

See about the two last series *Obs.* 7.

8. Part of these *demonstrative adverbial* forms take moreover the ι *demonstrativum*, (§ 80. *Obs.* 3.)

for instance,

οὕτωςι from οὕτωςιν, (see § 80. *Obs.* 3.)

ἐντευθενι, ἐνθαδι, ὠδι,

δευρι from δεῦρο, νυνι from νῦν.

However ἐνταῦθα, in this respect, forms, besides ἐνταυθι, more commonly ἐνταυθοῖ, see the *Note* p. 294.

9. The *relative adverbial* forms, (like the *adj.*, § 80.) to generalize their signif. more intensely, annex

οὖν and δήποτε,

for instance, ὅπουοὖν, *wheresoever, wherever*, ὅπωςοὖν, (and with the insertion of τι, ὅπωςτιοὖν,) ὅπουδήποτε, &c.

Obs. 5. In the same way as the corresponding *adj.* § 79. form other *correlatives* by adding their characteristic terminations to other general expressions, (as ἀλλοῖος, μαντιός, &c. § 79. *Obs.* 2.) so do the *adverbs*; *ex. gr.* ἄλλοτε, *at another time*, ἄλλῃ, (on the question πῇ,) *in another way or manner*, &c. πάντως, πάντῃ, (as responsive to πῶς, πῇ,) *in every way, entirely*, &c. αὐτοῦ, αὐτόθι, (answering to ποῦ, πόθι,) *in that place, there*, &c. But the *adverbs* derived from ἄλλος, πολὺς, πᾶς, and ἕκαστος, are commonly strengthened by the insertion of the letters αχ, for instance,

ἀλλαχοῦ, *elsewhere*, πανταχοῦ, πολλαχοῦ, *in all, in many places*,
ἐκασταχόθεν, *from every side*, ἀλλαχῇ, &c.

⁴ This *demonstrative* δε must not be confounded with the δε which answers the question *whither*, (see above 2.) though the ancient authors themselves have sometimes been guilty of this confusion even in the very word ἐνθάδε. See the *Note* to *Soph. Philoct.* 481.

Obs. 6. There are likewise *negatives* made of most of these forms : from *πότε*, *πῶς*, and *τίς*, by a mere juxtaposition,

οὔποτε, *μήποτε*, *never*, *οὔπως*, *μήπως*, *in no way*, *by no means*.

These last forms in Homer throw the *σ* off before a consonant, (*οὔπω*, *μήπω*, *Il. γ. 306. ρ. 422.*) and must, in that case, not be confounded with the *particle of time* *πῶ* (*οὔπω*, *μήπω*, *not yet*). But the *negatives* are more generally derived from the old *adj.* *οὐδαμὸς*, *μηδαμὸς*, *none*.

οὐδαμῶς, *by no means*, *not at all*, *οὐδαμῇ*, *οὐδαμοῦ*, *οὐδαμόθεν*, &c.

Obs. 7. The simple *demonstrative* and *relative* forms are obviously derived from the *artic. præpos.* and *postpos.*, of which they partly are real cases, *τῇ*, *ῇ*, *οὔ*, and *οἷ* for *ῥ*, (compare the 2d *Note* to § 116. p. 294.) but the others are *adverbial* derivations from them, for just as *ὥς*, *ὧς*, and *ῥῶς*, are *adverbs of quality* derived from *ὅς*, *ὁ*, *τὸ*, so are *ὅθεν*, *ὅτε*, formed from them with other terminations⁵. The forms *ταύτη*, *τῇδε*, *οὕτως*, *ἄλλῃ*, *ἄλλως*, derived directly from other *pronouns*, and *οὕτω*, *ᾧδε*, (from *ὅδε*), have the *adverbial* form *ω* for *ως*. To answer the *interrogatives* *πῇ* and *πῶς*, *εἰνός* gives *εἰνῇ* and *εἰνῶς*. The forms *ποῦ*, *πῇ*, *πῶς*, &c. and others, of which there is no *nomin.* occurring, as *πάντη*, *πανταχοῦ*, &c. follow the analogy of the others.

Obs. 8. The *iota subscript* should properly not be placed under *η*, according to § 115. *Obs. 3.* in those forms of which there is no real *nomin.* as the radical word ; therefore it should be *πῇ*, *ῥπῇ*, *πάντη*, *ἀλλαχῇ*, but *ῥῇ*, *τῇ*, *ταύτη*, *ἄλλῃ*. The former, however, are frequently written like the latter for the sake of uniformity.

Obs. 9. Whenever the forms *τότε* and *ὅτε* occur twice (and sometimes even only once,) for *ποτέ*—*ποτέ*—sometimes—sometimes—(§ 149.) they are accented *τοτέ*—, *ὀτέ*—.

Obs. 10. Dialects. a.) The *Epics* double the *π* for the sake of the metre in *ῥππῶς*, *ὀππότε*, &c.

b.) the *Ionians* substitute a *κ* in all the above forms for the *π*, for instance, *κῶς*, *κοῦ*, *ῥκως*, *ὀκόθεν*, *οὔκω*, see § 16. *Obs. 1. c.*

c.) the *Dorians* have for *πότε*, *ὅτε*, &c.—*πόκα*, *ὅκα*, &c.—*ibid.*

d.) the *Poets* have the shortened form *θε*, *ex. gr.* *ἀλλοθε*, *ἐκτοθε*.

e.) instead of *ῇ* there is an *Epic* form *ῥχι* or *ῥχι*.

f.) *τείως*, *εἰώς*, are *Epic* forms for *τείως*, *εἰως*, whence follows that *τείος* and *εἰος* must be read in all those verses of *Hom.* where *τείως* and *εἰως* are met with in a *Trochæus*.

§ 117.—Mutability of some other Particles.

A. In the Letters.

1. There are some steady rules for varying *οὔ*, *οὔκ*, *οὔχ*, and *εἰξ*, *εἰκ*, according to § 26. for euphony's sake ; and some particles end for the same reason in a moveable *ν* or *ς*. This is sometimes attended with a difference in the signif. Of this kind are

πέραν, (*trans.*) *beyond*, chiefly of rivers and waters ;—but

πέρα, (*ultra.*) *over*, *across*, *farther*, where the object is

⁵ Compare the *gen.* of the same terminations in some *pronouns* with the termination *θον* : see § 72. *Obs. 6, 5.*

considered as a *limit* or *boundary*. Both are *preposition* and *adverb*: see Buttm. *Lexilogus*, II. 69.

ἀντικρὺ and ἀντικρυς (with a different accent). Homer uses the first form in all signif. indiscriminately; but with respect to the Attics the grammarians state it as a rule that ἀντικρὺ is employed only in the physical sense *over-against, straight-forward*, but ἀντικρυς, in the figurative sense, *straight-forward, without any ceremony, &c.* But there are numbers of contrary examples each way. See Buttm. *Compl. Gr. Gr.*

εὐθὺς and εὐθύ (see § 115. *Obs.* 4). As *adverb of time*, (*immediately*), εὐθὺς alone is used; but as *adverb of place*, (*straight-forward, directly to*), commonly εὐθύ, (*ex. gr.* εὐθύ Λυκείου, εὐθύ Ἐφέσου,) but before a vowel rarely εὐθὺς (Eurip. *Hipp.* 1197). The Ionic forms ἰθύς, ἰθύ, are used indifferently, and barely as *adverbs of place*.

2. The following varieties take place, without any difference in the signif.; they belong to the Attic poets, or are used by them, though Ionic forms:—

ἐάν, ἦν, ἄν, ἰφ, (see § 139. A. 2.): the *a* is long in ἐάν and ἄν.

σήμερον, *Att.* τήμερον, *to-day*, χθές and ἐχθές, *yesterday*.

σύν, anciently ξύν, *with*, εἰς, *Ion.* ἐς, *in*.

ἐν, *Ion.* ἐνί, *in*, see below 3.

ἀεὶ, *Ion.* and poet. αἰεὶ and αἰέν, *always*.

ἐνεκα, or ἐνεκεν, (the latter even before a consonant, *ex. gr.*

Xen. *Hier.* 3, 4, 5, 1.) *Ion.* εἵνεκα, εἵνεκεν, *on account of*.

ἔπειτα, *Ion.* ἔπειτεν, *afterwards*.

ὅτι, in the popular language, (Aristoph.) and ὅτιν, *because*, compare § 77. *Obs.* 2.

instead of οὐ, *not, no*, and ναὶ, *yes*, the Attics emphatically use οὐχί, (*Ion.* οὐκί,) ναίχι, § 11. *Obs.* 2.

Obs. 1. There are some other varieties in the dialects:

for πρὸς, (*to, at*), anciently προρί, *Dor.* πορί, for μερά, (*with, &c.*) *Æol.* πεδά,

for οὖν, (*therefore*), *Dor.* and *Ion.* ὤν,

for αὐθις, (*again*), *Ion.* αὐρίς,

for κέ, κέν, (an *enclitic particle* used by Poets instead of ἄν, § 139,) *Dor.* κᾱ,

for γέ, (*at least*), *Dor.* γά,

for εἰ, (*if*), *Dor.* αἰ, which the Epics also use, but only in αἰ κε, αἰ γάρ, and αἰ θε.

There are besides some Epic forms ἥε for ἦ, (*or, than*),—ἐπειῆ for ἐπειδή, (*as, since*),—εἰν, εἰνί, for ἐν or ἐνί.

A few *prepositions*, especially *παρά* and *ὑπό*, take, in the old poets, the termination *αι* instead of *α* and *ο*, *παραι*, *ὑπαί*.

See some other dialectic varieties in the preceding *Section*.

Obs. 2. The *conjunction* *ἀρα*, and the *prepositions* *παρά* and *ἀνά*, with the Dorians and Epics frequently throw off the vowel even before a consonant, *ἀρ*, *πάρ*, *ἀν*, (or *ἀν*.) *ex. gr.*

οὗτ' ἀρ φρένας, πὰρ θεῶ, ἀν δέ.

When in this case *ἀν* comes before a labial letter, the old practice is to write, instead of *ἀν* *πέλαγος*, *ἀν* *μέγα*, and the like

ἀμπέλαγος, *ἀμμέγα* :

see § 25. *Obs. 4.* The same *apocope* takes place with the *prep.* *κατά*, but as no word can end with a *τ*, this *prep.* is closely joined to the following words, and constantly converts the *τ* into the following consonant, which consequently is doubled, or if it be an *aspirata*, (according to § 21, 3.) with the kindred *tenuis* before, thus,

καττὸν, *καδδὲ*, *καμμέν*, *καγγόνυ*¹, *καπφάλαρα*,

for *κατὰ τὸν*, *κατὰ δέ*, *κατὰ μὲν*, *κατὰ γόνυ*, *κατὰ φάλαρα*, &c.

The Doric *ποῖ* (for *πρός*) does the same, but merely before another *τ*, *ex. gr.* *ποττὸν*, for *ποτὶ τόν*². All these changes also take place in the compounds, as :

παρθήμενοι, *παρσῆσαι*,

ἀνστάντες, *ἀννείμῃ*, *ἀλλέξαι*, *ἀγξηραίνω*,

καττανύσαι, *καθθανεῖν*, *καββάς*, *κακκείοντες*, *κάλλιπον*,

καμμύω, *καννέυσας*, *κάππεσε*, *καῖρέζω*, *κακχεῖναι*, and on account of the

meeting of three consonants *κάκτανε*, *κάσχεθε*, for *κάκκτανε*, *κάσσχθε*,

and the *prep.* *ἀπό* and *ὑπό* are abbreviated in the same manner in compounds, but only rarely and merely before kindred consonants, *ἀππίμπειν*, *ὑββάλλειν*.

B.—Mutability of the Accent.

3. Several dissyllabic *prep.*, which have the accent on the final syllable, as *παρά*, *ἀπό*, *περί*, &c., draw the accent back in the following two instances :—

1.) When in the

*Anastrophe*³,

they stand behind the *noun*, which they govern, *ex. gr.*

τούτου πέρι, for *περὶ τούτου*,

θεῶν ἄπο, for *ἀπὸ θεῶν* :

the *prep.* *ἀμφι*, *ἀντι*, *διὰ*, and *ἀνά*, are, however, excepted ;

2. When they are employed instead of compounds with the verb *εἶναι* ; or rather, when, this *verb* being omitted, they

¹ It follows of course that, in this single instance, *γγ* is not pronounced like *ng*, but like *gg*.

² Many modern editors write separately *ἀμ* *πέλαγος*, *κὰδ* *δὲ*, *κὰμ* *μὲν*, *κὰγ* *γόνυ*, *πὸτ* *τόν*, and so on ; whereby writing separates what pronunciation combines. If we wish for consistency, we must, since we part the ΕΜΙΥΠΙ of the ancients into *ἐν πυρί*, write also *ἀν* *πέλαγος*. But then *κὰτ* *δὲ* follows of course, and this is objectionable. It is therefore better to write *καδδὲ*, *καττὸν*, and the like, as we write *θειμάτιον*, *οὐπι*, *ἐγῶδα*, and the like.

³ This denomination was already equivocal among the ancients, since it was used for the withdrawing of the accent in both the instances stated. See Buttm. *Compl. Gr. Gr.*

stand alone as *adverbs*, in which case the common language also has the Ionic ἐνὶ instead of ἐν, *ex. gr.*

ἐγὼ πάρα for πάριμι,

ἔπι, ἐνι, ὑπο, for ἔπεστιν, &c.

to which belongs also ἄνα for ἀνάστηθι, *up! up!*

Obs. 3. Strict critics accent the *prep.* in the same way, even when they come in poetry after the *verb*; *ex. gr.* λούσῃ ἄπο for ἀπολούσῃ, and when they attend the *verb* as an *adverb*, *ex. gr.* πῆρι, *very, pre-eminently*. We likewise write ἄπο, when this *prep.* does not merely signify *from*, but *severed from, at a distance from* (compare § 115, 6). There is, however, as yet no uniformity in our editions in this respect, or with regard to the exceptions stated above. Another rule is that, when in the anastrophe the *prep.* is elided, it is not to have any accent whatever; *θεῶν ἀπ'*—not *θεῶν ἄπ'*—but not in the second instance, *ex. gr.* οὐ γὰρ ἔπ' ἀνὴρ (for ἔπεστιν). See the mutability of the accent in monosyllabic *prep.* § 147. *Obs. 13.* and about ἔξ and ἐξ, ὡς and ὦς, and the like, § 13, 4.

Obs. 4. The interjection ὦ has likewise a double accent: the circumflex only in the sense of a *call* or *exhortation*, consequently before the *vocative*; but in the sense of an *ejaculation*, that is to say before any other case, the acute or grave accent; *ex. gr.* Soph. *Aj.* 372. ὦ δύσμορος, ὅς μεθῆκα, (*O, how unhappy I am!*) ὦ τῆς ἀναιδείας, (*O, what impudence!*) ὦ μοι, (*woe is me!*) and the same in the Epic exclamation ὦ πόποι. But it is with this rule as with the preceding ones: see Buttm. *Complete Gr. Gr.*

§ 118.—Of the Formation of Words.

1. The formation of words, in the full sense of the expression, is not within the compass of grammar. The analogies of the primitive stock of any language are generally so obscured and disjointed by time, and the intermixture of tribes,—they are combated by such a variety of contradictory opinions, and so difficult to be cleared up with any reasonable degree of certainty, that they require extensive and deep philological researches, which are necessarily kept distinct from the theory of grammatical forms. Grammar presupposes the existence of a number of words to be found in dictionaries, and leaves the investigation of their relative bearings and analogy to individual observation.

2. There is, however, a kind of derivations (which on that account may be considered as more recent) so complete and steady, that they may be brought under one point of view; this facilitates and accelerates so much the knowledge of the language, that grammar cannot refuse to them a place, especially as the analogies of this kind of formation of words are mostly

grounded in the analogy of inflections, and may even be regarded as a continuation of the inflections¹.

3. This *Section*, however, is necessarily confined to *verbs*, *substantives*, *adjectives*, and *adverbs*; the other parts of speech belong to the primitive stock of the language, and have already been partly investigated in other *Sections*. Derivation itself regards either, 1.) the terminations of words; or, 2.) their composition.

§ 119.—*Derivation by Terminations.*

1. The annexion of terminations was regulated in Greek by two principles; the endeavour to give a similar termination to similar signif., and the wish to adapt that termination to the radical word in the best manner possible. But the collision of these principles tended to confuse the analogy in two ways:— 1.) The same signif. is frequently allotted to several different forms; 2.) Terminations confined at first to particular forms of the radical words, (*ex. gr. verbs* in *άω* from *α*,—*όω* from *ος*, *ον*,) were transferred to other radical words, whose form no longer agreed with them, (as *άω* from *ος*,—*όω* from *α*, &c.) whenever a certain fixed signif. had been attached to several words of the same termination.

I.—*Verbs.*

2. Our attention here is chiefly directed to *verbs* derived from *nouns* (*substantive* and *adjective*). This derivation is most commonly effected by the terminations,

άω, έω, όω, εύω, άζω, ίζω, αίνω, ύνω.

These terminations take the place of the final syllable of the *nomin.*, when the radical *noun* is of the first or second declension, and, if the *noun* be of the third declension, whenever its *nomin.* ends in a vowel, or a *ς* preceded by a vowel, *ex. gr. τιμή τιμάω, πτερὸν πτερόω, θαῦμα θαυμάζω, ἀληθής ἀλητεύω*: in other words of the third declension the *verbal* terminations take the place of the *ος* of the *gen.*; *ex. gr. κόλαξ κολακεύω, πῦρ (πῦρὸς) πῦρόω.*

Obs. 1. The *nomin.* of the third declension in *α*, *ας*, and *ις*, which take the consonant in the *gen.*, can only pass over into kindred *verbal* terminations, (*α* and *ας* into

¹ We only give a general outline; the filling up is left to individual study and observation. Several distinct, but less extensive analogies have purposely been omitted, that the review of the main points might not be too much encumbered.

άζω, αἰνώ—*ις* into *ίζω*,) *ex. gr.* θαῦμα θαυμάζω and θαυμαίνω, ἑλπίς ἐλπίζω : any other termination, which is not congenial to that of the *noun*, is appended to the consonant of the *gen.*, *ex. gr.* φυγᾶς φυγαδεύω, χρῆμα χρηματίζω.

3. With respect to the signif. of these terminations, we can only refer to the common use of the language, and notice the fundamental meanings of the majority of the *verbs* of each given termination.

a.—έω and εύω : these *verbs* are derived from almost all terminations, and denote chiefly the *situation* or the *action* of him whom the radical *noun* designates ; *ex. gr.* κοίρανος, *a ruler*, κοιρανέω, *to rule* ; κοινωνὸς, *a partner*, κοινωννέω, *to take a part, to share in* ; δοῦλος, *a slave*, δουλεύω, *to be a slave, to serve* ; κόλαξ, *a flatterer*, κολακεύω, *to flatter* ; ἀληθής, *true*, ἀληθεύω, *to be true, speak the truth* ; βασιλεὺς, βασιλεύω, &c. : most commonly they are *intrans.*, but sometimes also *trans.*, as φίλος, *a friend*, φιλέω, *I love*.

These two terminations are in general the most frequent derivatives, and denote besides a great many relations, which also are partly expressed by the following terminations, especially the practice of what the radical *noun* denotes, *ex. gr.* πολεμεῖν, ἀθλεῖν, πομπεύειν, χορεύειν, φονεύειν, βουλεύειν, or what is most usually done with the object which the *noun* designates, *ex. gr.* αὐλὸς, *a flute*, αὐλεῖν, *to play on the flute* ; ἀγορά, *a public assembly*, ἀγορεύειν, *to address an assembly* ; ἵππεύειν, *to ride on horseback*, &c. The termination έω, as the easiest of all, is mostly used in compound derivations, as εὐτυχέω, ἐπιχειρέω, οἰκοδομέω, ἐργολαβέω, μνησικακέω, &c. ; and most *verbs* in έω are generally *intrans.*

b.—άω : These *verbs* come most naturally from *nouns* of the first declension in *a* and *η*, but pass also to others, and express chiefly having a thing or quality, and performing an action ; *ex. gr.* κόμη, *hair of the head*, χολή, *bile*,—κομᾶν, *to let the hair grow long* ; χολᾶν, *to be bilious, or irascible* ; λιπος, *fatness, fat*, λιπᾶν, *to be fat* ; βοή, *a clamor*, γόος, *grief, mourning*,—βοᾶν, γοᾶν ; τόλμα, *boldness*, τολμᾶν, *to be bold*. Hence, when any of these *verbs* denotes the applying of such a thing to another, it is transitive ; τιμῇ, *honor*, τιμᾶν τινα, *to honor any*

*one*¹.—See also below the *verbs* denoting *diseases*, 5, 1.

- c.—*ώ*, mostly from *nouns* of the second declension. These *verbs* denote, 1.) making the object to which they are applied the thing expressed by the radical word, *δουλώ*, *to make one a slave*, *δηλώ*, *to make known* (from *δηλος*, *known*); 2.) converting into what the radical *noun* expresses, or imparting the qualities of that *noun*, by labor: *χρυσώ*, *I gild*; *μυλτώ*, *I stain or color with red* (*μίλτος*, *red-lead*); *πυρώ*, *I set on fire*; *τορνώ*, *I turn with a lathe*; 3.) providing with the thing expressed by the *noun*; *στεφανώ*, *I crown*; *πτερόω*, *I furnish with wings*, (*πτερόν*), *σταυρώ*, *I crucify*, &c.
- d.—*άζω* and *ίζω*—the first termination is most naturally used with words in *α*, *η*, *ας*, &c.; but for the sake of euphony also with other terminations. Both terminations comprise so many meanings, that they cannot be reduced to particular classes, *ex. gr.* *δικάζω*, *χειμάζω*, *ορίζω*, *μελίζω*, *θερίζω*, *λακτίζω*, &c. It may, however, be noticed, that, when these terminations serve to make *verbs* of the proper names of individuals and nations, they denote *adopting the manners, party, and language of those persons or nations*; for instance, *Μηδίζειν*, *to have the sentiments and opinions of a Mede*; *Ἑλληνίζειν*, *to speak Greek*; *Δωριάζειν*, *to speak in the Doric dialect*; *Φιλιππίζειν*, *to be of the party of Philippus*: see also 5, 2.
- e.—*αίνω* and *ύνω*:—this last termination always is derived from *adjectives*, and denotes *imparting the quality of the adj.*, *ex. gr.* *ἡδύνειν*, *to sweeten*, *σεμνύνειν*, *to make venerable, revere*. The *adj.*, whose degrees of comparison in *ίων*, *ιστος*, seem to presuppose an old *positive* in *υς*, form their derivative *verbs* after this *positive*, *ex. gr.* *αἰσχρος*, (*αἰσχίων*, from *ΑΙΣΧΥΣ*),—*αἰσχύνω*, and *μακρός*, *καλός*, *μηκύνω*, *καλλύνω*, &c. The *verbs* in *αίνω* frequently have the same signif., *λευκαίνειν*, *to whiten*; *κοιλαίνειν*,

¹ It may be matter of surprise here, and in similar instances, that the abstract *noun* should be the parent of the *verb*; but this frequently is the case when the *subst.*, as is very usual in all languages, is derived from an old simple *verb*, and then forms a new *verb*, which renders the old one obsolete. This is evidently the case with *τίω*, *τιμή*, *τιμάω*: we may therefore presuppose it in others, as *βοή*, *νίκη*. Analogy, at all events, requires us to derive, if there be no other reason, the fuller termination from the lighter one; though it may occasionally happen that such a word as *βοάω* existed before, and that the simple word *βοή* was derived from it according to the analogy of others, which were exactly the reverse.

to hollow out, &c. Yet several of these *verbs* are also *neuter*: χαλεπαίνειν, δυσχεραίνειν, to be angry, &c. and sometimes they are derived from *subst.*, especially from those in *μα*, (σῆμα σημαίνω, δεῖμα δειμαίνω,) with various signif.

4. There is another peculiar way of making *verbs* of *nouns*, by merely changing the terminations of the latter into *ω*, in which case the preceding syllable is, according to this consonant, strengthened in the manner in which we have seen *pres.* tenses strengthened above § 92.

Thus ποικίλος gives ποικίλλω, ἄγγελος ἀγγέλλω, καθαρὸς καθαίρω, μαλακὸς μαλάσσω, φάρμακον φαρμάσσω, μέλιχος μελίσσω, πυρετὸς πυρέσσω, χαλεπὸς χαλέπτω, &c. The signif. is constantly derived from the most general signif. of the radical *noun*.

5. To these must be added the following more limited classes of derivative *verbal* forms:—

- 1.) *Desideratives*, *verbs* expressive of a *desire* or *longing* for; they are most commonly formed by changing the *fut.* (of the *verb*, the purport of which is *desired*), *σω*—into a *pres.* tense, σείω, γελασείω, I long to have a laugh, should like to laugh, πολεμῆσειω, I wish for war, long to fight, &c.

There is another form of *desideratives* in *άω* or *ιάω*, which properly comes from substantives, *ex. gr.* θανατᾶν, to wish for death, desire to die; στρατηγιᾶν, to wish for a military command, desire to command an army. But they are also made of *verbs*, which are previously converted into *subst.*, *ex. gr.* ὠνείσθαι, (ὠνητῆς,)—ὠνητιᾶν, to desire to buy, long to become a buyer; κλαίω, (κλαῦσις,)—κλανσιᾶν, to wish to weep.

This form of *verbs* very naturally passed into a kind of *imitatives*, *ex. gr.* τυραννιᾶν, to play the tyrant; but it is very improper to rank *verbs*, denoting *diseases*, in the same class, as ὀφθαλμιᾶν, ὑδριᾶν, ψωρᾶν, &c., which rather belong above to 3, b.

- 2.) *Frequentatives* in *ζω*, *ex. gr.* ῥιπτάζειν, (from ῥίπτειν,) to toss about, MED. to toss one's self about, be uneasy; στενάζειν, (from στένειν,) to groan very much; αἰτεῖν, to ask earnestly, αἰτίζειν, to beg alms; ἔρπειν, to creep, ἐρπύζειν, to crawl slowly.

3.) *Inchoatives* in σκω, § 112, 10. *Obs.* 6.II.—*Substantives.*6. We begin with those *substantives*

A. which are directly derived from *verbs*. We must, however, previously observe in general,

- 1.) That the terminations and inflections, especially those beginning with a σ, conform themselves to the analogy of the *fut.* 1.; those with μ and τ to that of the *perf. pass.*, and those with a vowel to the analogy of the *perf.* 2., but that this conformity is a necessary one only in instances grounded in the fundamental rules of the language; *ex. gr.* of the *subst.* in σις, with the *fut.* in σω, in ἐξετάζω—άσω—ασις, τρίζω, τρίζω, τριψις, of those in μός, μα, μη, with the 1 *pers. perf. pass.* in πλέκω, πέπλεγμαί, πλέγμα, &c. In all the others, where the rules are less steady, there is a frequent, but not necessary conformity between the terminations of *verbs* and of *subst.* derived from them, of which the principal varieties are stated in this *Section*.
- 2.) That the terminations beginning with a vowel (as η, ος, εως,) are formed from *verbs* contracted in έω and άω in such a manner that the ε and α are dropped², excepting, however, the smaller *verbs*, which cannot lose their vowel, since it belongs to the root, but can only change it (ρόέω, ρόή).

Obs. 2. A σ is inserted before τ and μ in the *perf.* and *aor.* 1. *pass.* in words derived from *verbs*, whose characteristic letter is a lingual, excepting a few poetical forms (§ 102. *Obs.* 1. θαυμαρός). But those derived from what are called *verba pura*, sometimes insert the σ and sometimes not, without any regard to the inflection of the *verb*. When there is no σ inserted, we may on the whole conform in all terminations to the analogy of the *fut.*, *ex. gr.* in θεατής, θέαμα, θύμα, the vowel is long as in θεάσσομαι, θύσω, yet with this limitation, that the terminations beginning with σ and τ, sometimes shorten the long vowel, especially when the *verb* itself shortens it in the *aor.* 1. *pass.* See above, § 95. *Obs.* 4, with the *Note*, and below, *Obs.* 5 and 7. But those beginning with μ conform in this respect almost generally to the analogy of the *fut.* 1., neglecting even the *perf. pass.*; see 7. a.

² It follows from the *Note* to p. 303, that there must be some reason for supposing that the fuller sounding *verb* was in existence before the *subst.* It is moreover obvious that, when the fuller *verbal* form is merely a lengthened old form, it is perfectly indifferent whether we say, for instance, that ΚΤΥΠΩ comes from κτύπος, and κτυπέω again from the latter, or whether, for brevity's sake, we rather consider in all such cases the usual *verbal* form as a radical form.

7. The following terminations chiefly denote the action or effect of the *verb*,

μὸς, μη, μα, σις, σία, η or α, ος *masc.*, ος *neut.*

- a.—μὸς, μη or μῆ, μα, *gen. τος*. These terminations may be compared with the *perf. pass.*, but those in μὸς, when there is a vowel preceding in the radical word, take generally the σ, whilst the other two do not always take it, even when the *perf. pass.* has the σ, and those which do not take the σ retain the long vowel of the *fut.*, even when it is shortened in the *perf. pass.* (yet so that some are fluctuating between η and ε,) *ex. gr.* τίθηναι, (τέθειμαι,) —θεσμός, θέμα or θῆμα, δέω, (δέδεμαι,) —δεσμός, δέμα, διάδημα, γιγνώσκω, (ἔγνωσμαι,) —γνώμη, λύω, (λέλυμαι,) —λύμα. With respect to signif. the *nouns* in μὸς properly denote the real *abstractum*, *ex. gr.* πάλλω παλμός, *the act of brandishing*; ὀδύρομαι ὀδυρμός, *the act of wailing*; οἰκτεῖρω οἰκτιρμός, *commiseration*; λύζω, (λύξω,) λυγμός, *sobbing*; σείω, σεισμός, *trembling*. The termination μα, on the contrary, rather denotes the effect of the *verb* as a *concretum*, and even the object itself, so that it corresponds most to the *neut. part. perf. pass.*, *ex. gr.* πρᾶγμα, *what has been done, deed, business*; μίμημα, *imitation, that is, resemblance*; σπείρω, σπέρμα, *what has been sown, seed, &c.* The termination μη fluctuates between both; *ex. gr.* μνήμη, *memory*, ἐπιστήμη, *knowledge*, τιμή, *honor*, —στιγμή, *a point*, γραμμή, *a line*, which differ only in collateral meanings from στίγμα, *mark*, γράμμα, *a written character, a writing*.

Obs. 3. Some words in μὸς of the primitive language have merely the vowel before the μ without the σ, *ex. gr.* δειμός, *fear*, κρυμός, *frost, cold*; —or they have a θ instead of the σ, *ex. gr.* ὀρχηθμός, *dancing*, from ὀρχέσθαι, μυκηθμός, κλανθμός, μνηθμός, &c. βαθμός, (properly, *stepping*, from βαίνω,) hence *step*; even after the ρ, as σκαρθμός, from σκαίρω³.

Obs. 4. The above differences in point of signif. must be noticed as a basis; but always remembering, that not only in poetry, but also in popular language, the meanings of words in the abstract and concrete frequently run one into the other. Thus, for instance, λαχμός, (compare § 23. *Obs.*) χρησμός, do not signify *casting lots, delivering oracles*, but *lot, oracle*, whilst φρόνημα signifies *mind, intelligence, inclination*.

- b.—σις, σία denote the real *abstractum* of the *verb* with very

³ Compare also the derivations from ΙΩ, εἰμι—ἴθμα, *step, pace*, and ἰσθμός, (properly *walk, way*, hence) *narrow neck of land between two seas, isthmus*; and from ἄω, *to breathe*, ἀσθμα, *difficulty of breathing, asthma*.

little deviation; *ex. gr.* μίμησις, *act of imitating*; πράξις, *acting, action*; σκηψις, &c.; δοκιμασία, *trial, examination*; θυσία, *sacrifice*; ἐξοπλισία, &c. In some compositions *σία* denotes the action rather as a permanent property; *ex. gr.* ὀξυβλεψία, καχεξία, which forms imperceptibly pass into similar ones derived from *nouns*, which see below at 10, 4.

Obs. 5. Some forms, which belong hither, deviate from the analogy of the *fut.* in point of quantity, as αἵρεσις, γένεσις, θέσις, τήσις, λύσις, φύσις, δύσις, θυσία. See *Obs. 2.* Compare the *verbs* in the list of *Anomalous Verbs*, respecting the short syllable in τήσις and φήσις.

The following have not such a distinctly marked signif., but the idea of an abstract generally predominates in them:—

c.—η and α, mostly *oxytona*, *ex. gr.* εὐχή, *prayer* or *petition*, from εὐχομαι, —σφαγή, *slaying, slaughtering*, from σφάττω, —διδαχή, *teaching, doctrine*, from διδάσκω —άξω, —χαρά, *joy*, from χαίρω, —and with a change of the vowel into ο, (in the way of the *perf.* 2.) τομή from τέμνω, φθορά from φθείρω, αἰοδή from αἰείδω, &c. Some of them take a *redupl.* corresponding to the Attic *redupl.* of the *perf.* and constantly having an ω in the second syllable, *ex. gr.* ἀγωγή from ἄγω, ἰδωδὴ from ἔδω, (ἔδηδα,) ὀκωχή, from ἔχω, compare the *Note* to p. 264.

Some are *paroxytona*, as βλάβη, *damage*, from βλάπτω, βλάβω, μάχη, *battle*, from μάχομαι, νίκη, *victory*, from νικάω. To this class belong also the words in -εία, which are formed only from verbs in εύω by changing ευ into ει, *ex. gr.* παιδεία from παιδεύω. They always have α, and consequently the acute accent on ει.

Obs. 6. With respect to the accentuation of all *nouns* in εια, compare first § 34.

Obs. II. 3. and keep to the following rule:

The *fem.* of oxytone *adj.* in ῆς, *ex. gr.* ἡδὺς, ἡδεῖα, are *properispomena*.

1.) The *abstracta* of *adj.* in ης, *ex. gr.* ἀλήθεια, (see 10. a.) βοήθεια from βοηθός, and 2.) The *fem.* of *nouns masc.* in εως, *ex. gr.* ἱερεία, *priestess*, (see § 12, 3. d.) are *proparoxytone*; and the just-mentioned *abstracta* of *verbs* in εύω are *paroxytona*.

d.—ος *masc.* By far the greatest number of these words have in the principal syllable an ο, either naturally or changed from an ε, *ex. gr.* κρότος, *clapping of the hands*, from κροτέω, φθόνος, *envy*, from φθονέω, λόγος, *speech*, from λέγω, ρόος, (ρόϋς,) from ρέω, —yet also ἔλεγχος, *refutation*, from ἐλέγχω, τύπος, from τύπτω, πάλος from πάλλω, &c.

To these may be added the *subst.* in *τος*, which commonly are *oxytona*, *ex. gr.* ἀμητός, *harvest-time*, κωκυτός, *wailing*, partly with some little alteration, as ὑετός, *rain*, from ὕω, παγετός, *ice*, from πήγνυμι. The accent is drawn back, for instance, in βίσιος, *life*; πόσιος, *drink* (from πίνω, πέπομαι).

e.—ος, *neut.*, *ex. gr.* τὸ κῆδος, *care*, from κήδω, λάχος, *lot*, from λαγχάνω, πᾶγος the same as πᾶγμα, &c. These *verbal nouns* never have an *ο* in the principal syllable; hence τὸ γένος, *offspring*, but ὁ γόνος, *generation*.

8. The subject of the verb, as *man*, is denoted by the terminations.

a.—της, (*gen. ου*), τηρ, τωρ. The termination *της* after the first decl. is the most common, and the words are in part *oxytona*, and in part *paroxytona*, *ex. gr.* ἀθλητής, *athlete*, *wrestler*, from ἀθλέω, μαθητής, *disciple*, *scholar*, from μαθεῖν, θεατής, *spectator*, from θεάομαι, δικαστής from δικάζω, κριτής from κρίνω, &c. but κυβερνήτης, *pilot*, from κυβερνάω, πλάστης, (from πλάττω, πέπλασμαι) *dynástēs*, ψάλτης, &c.

—τηρ and τωρ are more uncommon forms, which frequently occur in the dialects and in poetry along with *της*, but are also in use in several words of the popular language, *ex. gr.* σωτήρ, *deliverer*, ῥήτωρ, *orator*, (from σαώω and ΠΕΩ,) ἐστιάτωρ, &c.

Obs. 7. Some shorten the vowel before the termination, (*Obs.* 2. b.) *ex. gr.* ἐπενδύτης, θύτηρ, θέτης, αἰρέτης, particularly derivatives compounded with *subst.* and ἡγίομαι, as ὁδηγέτης, Μουσηγέτης or Μουσαγέτης.

b.—εὺς, *ex. gr.* γραφεὺς, *writer*, φθορεὺς, *destroyer*, *seducer*.

Obs. 8. The terminations under *a* and *b* have also been partly given to things which may be considered as agents or subjects of an action; *ex. gr.* ἀήτης, *a gale of wind*, ἐπενδύτης, *upper tunic*, πρηστήρ, *storm*, ζωστήρ, *girdle*, ἐμβολεὺς, *dibble*, bolt, piston. The use of *masc.* forms in connexion with *fem.* ones is a syntactic licence; see § 123. Obs. 1.

c.—ος, mostly in compounds only, *ex. gr.* ζωγράφος, *painter*, πατροκτόνος, *parricide*, &c.; but τροφός, (ὁ, ἡ,) *one who educates*, αἰοδός, *singer*, and some old words like ἀρχός, *leader* (*Hom.*).

d.—ης and ας, *gen. ου*, only in a few compounds, as μυροπώλης, *τριηράρχης*, (and -ος,) ὀρνιθοθήρας.

9. The names of tools and other implements, necessary to the

performance of an action or operation, are derived from the preceding denominations of subjects or agents, or at least presuppose them in point of form ; especially

—τήριον, τρον, and τρα, from the termination τηρ, *ex. gr.* λουτήριον, *bathing-tub*, λούτρον, *water for bathing, a bath*, ακροατήριον, *hall of audience, lecturer's room*, ξύστρα, *currycomb*, ὀρχήστρα, *place for dancing*.

—εῖον, from the termination εὺς, *ex. gr.* κουρεῖον, *barber's shop*, from κουρεὺς, *barber*, and this from κείρειν, *to shear, shave*, τροφεῖον, *recompense for educating*, from τροφεύς.

10. Another principal species of *subst.* are

B. Those derived from *adj.* and *attributes*, and chiefly for the mere purpose of expressing the *abstractum* of the *adj.* Of this kind are the terminations

a.—ία, constantly with \bar{a} , (Ion. η .) *ex. gr.* σοφός, *wise*, σοφία, *wisdom*, and κακία, δειλία, &c. Also βλακία from βλάξ, εὐδαιμονία from εὐδαίμων, ονος, ἀνδρία⁴, from ἀνὴρ, ἀνδρός, πενία from πένης, ητος, ἀμαθία from ἀμαθής, έος. The *adj.* in ης commonly make their *subst.* in εια, as will be seen presently.

Compound *adj.* in τος very generally change the τ into σ in the *subst.*, *ex. gr.* ἀθάνατος ἀθανασία, δύσπεπτος δυσπεψία.

From the termination ία come the *subst.* in

εια and οια

through contraction ; but the α then becomes short, and the accent is transferred to the antepenultima, εια from *adj.* in ης, εος, for instance, ἀλήθεια from ἀληθής, οια from *adj.* in ους, as ἄνοια from ἄνους.

Obs. 9. The *abstracta* of some *adj.* are also merely in η or α, (yet always *paroxytona*.) *ex. gr.* from κακός, (*fem.* κακή,) ἡ κάκη for κακία, from ἐχθρός, (*fem.* ἐχθρά,) ἡ ἔχθρα, *enmity*. Hence from the *adj.* in ιος, *ex. gr.* ὅσιος, ἄξιος, αἰτιος, *subst.* ἡ ὅσια, *law, duty*, ἀξία, *worthiness*, αἰρία, *cause, blame*, which forms happen not to differ from the *fem.* of the *adj.*

b.—της, *gen.* τητος, *fem.*, *ex. gr.* ἰσότης, *equality*, from ἴσος, παχύτης from παχύς. They are all *paroxytona* with very few exceptions, as ταχυτής, δηϊότης, *gen.* ἥτος.

⁴ The reading ἀνδρία, though frequently occurring in our editions, is incorrect, as appears from the above analogy.

c.—*σύνη*, *ex. gr.* δικαιοσύνη, δουλοσύνη, mostly from *adj.* in *ων*, *ονος*, *ex. gr.* σωφροσύνη from σῶφρων, *ονος*. Those which have a short vowel in the fourth syllable backwards, take, as is the case with the *comparatives* in *τερος*, an *ω* in the antepenultima, but excepting *ἱεροσύνη*, *priesthood*, there are only a very few words of this kind of the later language in Demosthenes; see Fischer *ad Weller.* 2, 40.

d.—*ος*, *neuter*, especially from *adj.* in *υς*, *ex. gr.* βάθος, *depth*, from βαθύς, τάχος from ταχύς: hence also from those *adj.* whose degrees of comparison seem to presuppose such an old *positive*, *ex. gr.* τὸ κάλλος, αἴσχος, μῆκος, from καλός, (καλλίων,) αἰσχροῦς, (αἰσχιστος,) μακρὸς (μήκιστος).

11. With respect to *subst.*

C. derived from other *subst.*

we must first notice some terminations formed after the analogy of *verbal nouns*, thus

1.) The *masc.* in *της* (of which those in *ιτης* all have *ι*) often denote *an individual, simply relatively to his occupation*, which is expressed by the radical word; *ex. gr.* πολίτης, *citizen*, from πόλις, *city*, ὀπλίτης, *armed soldier*, from ὄπλον: ἱππότης, *horseman*, from ἵππος, γενειήτης, *bearded young man*, from γένειον, φυλῆτης, *one of the same tribe*, from φυλή: and (according to § 63. *Obs.* 7.) they are even used as *adj.*

2.) Those in *εὺς* have the same signif., *ex. gr.* ἱερεὺς, *priest*, from ἱερὸν, *temple*, (or from τὰ ἱερὰ, *sacred things, vic-tims*), γριπεὺς, ἄλιεὺς, *fisherman*, from γρῖπος, *net*, ἄλς, *sea*, γραμματεὺς, &c.

12. The rest may be stated under the following classifications:—

1.) Those which denote a *place consecrated to a divinity*, with the terminations *ιον*, *αιον*, *ειον*, *ex. gr.* Διονύσιον, Ἀφροδίσιον, Ἑραιον, Μουσεῖον, Ἡράκλειον.

2.) Those which denote a *place where certain objects are in great numbers*, are terminated in *ων*, *gen.* ὦνος (*masc.*) and *ωνιά*, *ex. gr.* ἀμπελὼν, *vineyard*, ῥόδωνιά, *rose-shrubbery*, ἀνδρῶν, *the men's apartment*, μελετῶν, *a place of study or practice*.

3.) *Female, or feminine denominations,*

- a.—*τειρα, τρια, and τρίς, gen. τρίδος, properly from masc. in τηρ and τωρ, but also from some in της, ex. gr. σώτειρα, female deliverer, ὀρχήστρια, female dancer, αὐλητρίς, female player on the flute (ὀρχηστής, αὐλητής).*
- b.—*ις, gen. ιδος, is the most common termination for derivatives from masc. in ης and ας of the first declension; for instance, δεσπότης, master, δεσποτίς, mistress, ικέτης ικέτις, Σκύθης, Σκύθις, μυροπώλης, μυρόπωλις (female perfumer).*
- c.—*αινα, chiefly from masc. in ων, ex. gr. θεράπων, (οντος,) θεράπεινα, maid-servant, λέων, (οντος,) λείαινα, lioness, τέκτων, (ονος,) τέκταινα, workwoman, Λάκων, (ωνος,) Λάκαινα, likewise from some in ος, ex. gr. θεός, θείαινα.*
- d.—*ειᾶ from two masc. in εὺς, ex. gr. ἱερεία, priestess, from ἱερεὺς, βασίλεια, queen.*
- e.—*σσα from several terminations of the third declension, ex. gr. βασιλίσσα from -εύς, πένησσα from -ης, ἄνασσα from ἄναξ, Κίλισσα, Θρηῖσσα, (Att. Θρηῖττα,) from Κίλιξ and Θρηῖξ or Θρηῖξ.*
- 4.) *Gentilia, denominations derived from one's native country. These are A. masc. B. fem. and C. possessive. (adj.)*

A. MASC. or for Males.

- ιος, and of the first declension—αῖος, ex. gr. Κορίνθιος, Τροιζήνιος, Ἀσσύριος, Βυζάντιος, (from Βυζάντιον,) Ἀθηναῖος, Λαρισσαῖος, partly with some alteration in the radical word, ex. gr. from Μίλητος, Μιλήσιος, and from names in οῦς, οὔντος, not only Ὀπούντιος, but even from Ἀμαθοῦς, Φλιοῦς, Ἀναγυροῦς,—Ἀμαθούσιος, Φλιάσιος, Ἀναγυράσιος.*
- ηνός, ανός, ἴνος, used only of towns and countries out of Greece, ex. gr. Κυζικηνός, Σαρδιανός, Ion. Σαρδιηνός, from Σάρδεις, Ἀσιανός, Ταραντίνος.*
- ίτης, ήτης, ᾠτης, ῶτης, ex. gr. Ἀβδηρίτης, Χερρόνησίτης, Αἰγινήτης from Αἴγινα, Πισάτης, Σπαρτιάτης, (Ion. -ήτης,) Σικελιώτης, or in*

⁵ The rule that the *α* in the *gentilia* in *ίτης* is long, must therefore not be extended to instances in which there is no derivation from any radical word, as in *Σαρμάτης, Sarmatian* (Lat. *Sarmata*).

—ἐὺς, *ex. gr.* Αἰολεὺς, Φωκεὺς, (*inhabitant of Phocis*), Δωριεὺς, Μεγαρεὺς from Μέγαρα, Μαντινεὺς from Μαντίνεια, Πλαταιεὺς from Πλαταιαί, Φωκαίεὺς, better Φωκαεὺς, (*Phocæan*), from Φώκαια, Εὐβοεὺς from Εὔβοια.

B. FEMININE, or for *Females*.—Besides the usual conversion of the termination ος into η and α, *ex. gr.* Ἀσιανή, Ἀθηναία, they either merely change (according to 3. b.) the ης of the *masc.* termination into ις, *ex. gr.* Σπαρτιάτις, Συβαρίτις, &c., or they annex ις and ας, according to euphony, to the radical name itself, *ex. gr.* Αἰολίς, Δωρίς, Μεγαρίς, Φωκίς, Φωκαίς, Δηλιάς, (from Δηῆλος,) and all these names may be applied to a *female* or the *country*, supplying either γυνή or γῆ.

C. POSSESSIVE *gentilia*, (κτητικά,) is the denomination of *adj.* immediately derived from the *gentilia*, denoting only a *reference* to them, but chiefly *possession*. They almost all end in κός, see below 13, c., *ex. gr.* Συβαριτικός, Κορινθιακός, Λακεδαιμονικός.

5.) *Patronymics*, expressing the *name of a family*, or *descent (origin) of an individual*.

A. for *males*. The terminations

—ίδης, άδης, ιάδης, *gen. ου*, are the most usual forms, and ίδης may be considered as the principal, being applicable to most final syllables, whilst άδης is used only for names of the first declension in ας and ης, *ex. gr.* Κέκροψ Κεκροπίδης, Κρόνος Κρονίδης, Ἀλκαῖος Ἀλκαΐδης, Βορέας Βορεάδης, Ἴππότης Ἴπποτάδης. The names in ιος probably gave rise to the termination ιάδης for euphony's sake, *ex. gr.* Μενότιος Μενoitιάδης. But the pleasing rhythm of these terminations (—υ—), and especially their fitness for the hexameter, caused this form to be used for a variety of names, which had a long syllable before the patronymic termination, *ex. gr.* Φερητιάδης from Φέρης, ητος, Τελαμωνιάδης, Ἀβαντιάδης, &c. The dramatic iambus on the other hand preferred the common form, which is likewise applied to such names, *ex. gr.* Παλλαντίδης, Ἀλκμαιωνίδης, Πελοπίδης, Ὀμηρίδης.

—ίων, *gen. ωνος*, (seldom ονος,) is a more uncommon col-

lateral form, but barely with poets, *ex. gr.* Κρονίων, Ἀκτορίων.

The quantity of the ι is regulated by the metre.

Obs. 10. The *patronymics* of names in εὺς and κλῆς have originally εἶδης, and hence in the common language by contraction εἶδης, *ex. gr.* Πηλείδης, Τυδείδης, Ἡρακλείδης, from Πηλεὺς, Τυδεὺς, Ἡρακλῆς : and it is the same with the termination ἰων, *ex. gr.* Πηλείων. The Dorians retained the resolved form, *ex. gr.* Κρηθεὺς Κρηθείδας. The Ionic declension εὺς, *gen.* ηος, gives the Epic form, Πηληϊάδης, &c.

Obs. 11. The ο is contracted in the same way with the ι in Πανθοίδης, Λητοίδης, from Πάνθοος, (Πάνθους,) Λητώ, όος (*Latona*).

Obs. 12. It frequently happens that the very name of an individual bears a *patronymic* form ; *ex. gr.* Μιλτιάδης, Σιμωνίδης, Λευκαλίων, and sometimes the same name has a double form, as Εὐρυτος and Εὐρυτίων. This induced the Epic poets to presuppose such a form, even of names, which commonly do not end in ων, that they might derive from them a *patronymic* suited to the metre, *ex. gr.* from Ἀκρίσιος—Ἀκρισιωνιάδης, from Ἰάπετος—Ἰαπετιονίδης. But from the same motive they likewise omitted the ων in the *patronymics* of names, which actually had this syllable, *ex. gr.* Δευκαλίων—Δευκαλίδης.

B. for females. The *patronymics* of females correspond on the whole to those of males ; ἰδης and ἀδης give for females ἰς and ἄς, *ex. gr.* Τανταλῖς, Ἀτλαντῖς, Θεσιάς : εἶδης gives ἡς, *ex. gr.* Νηρηῖς, and ἰων—ιώνη and ἰνη, *ex. gr.* Ἀκρισιώνη, Ἀδρησίνη.

6.) Diminutives, of which

a.—ιον, (τὸ,) is the principal termination, *ex. gr.* παιδίον, *little boy*, σωματίον, *little body*, ράκιον from τὸ ράκος, &c. To render the diminutive still less, this termination often takes an additional syllable, particularly in the following way : ἰδίον, ἄριον, ὕλλιον, ὕδριον, ὕφιον, *ex. gr.* πινακίδιον from πίναξ, παιδάριον from παῖς, μειρακύλλιον from μεῖραξ, μελύδριον from τὸ μέλος, ζωῦφιον from ζῶον.

Obs. 13. Of these diminutives, all those which have four or more syllables, (to which contracted words, like βοῖδιον for βοῦδιον, also belong,) and most trisyllabics with three short syllables are *proparoxytona* ; the other trisyllabics which make a dactyl are *paroxytona*, with but few exceptions.

Obs. 14. The termination ἰδιον is contracted with several vowels, as βοῖδιον, γῆδιον, properly γῆδιον : with υ and with ι it becomes ῡ and ῖ, *ex. gr.* ἰχθυῖδιον, ῡδιον, from ἰχθῦς, ῡς, ἱματίδιον from ἱμάτιον. Hence the first ι of radical words in ις, *gen.* εως, is long ; *ex. gr.* ῥητεῖδιον, (from ῥῆσις,) for the reading ῖδιον or εἰδιον in several of such words is doubtful. The α in the termination ἄριον is always short.

Obs. 15. Many words in ιον have completely lost the power of a diminutive ; *ex. gr.* θηρίον, *animal*, from ὁ θῆρ, βιβλίον, *book*, from ἡ βιβλος.

b. —ίσκος, ἰσκη, *ex. gr.* στεφανίσκος, παιδίσκη.

c. —ις, (ῆ,) *gen.* ἰδος and ῖδος, *ex. gr.* θεραπαινίς, (from θερά-

παινα,) πινακίς, (from ὁ πίναξ,) σχοινίς, ἴδος, from σχοῖνος, &c. The termination ἴδιον above is the *intensive* of it.

d. —ύλος, (rather Doric,) *ex. gr.* Ἐρωτύλος from Ἐρως.

e. —ιδεύς, merely of the *young ones of animals*; ἀετιδεύς from ἀετός.

Some peculiar diminutives, like πολίχνη from πόλις, πιθάκη from πίθος, must be learned by practice.

III.—*Adjectives.*

13. Most *adj.* which clearly bear the stamp of an analogous derivation, end in ος, but the letter preceding this termination must be carefully attended to.

a. —ιος is one of the most general terminations which is directly derived from mostly primitive *nouns*, and denotes *what belongs to the object, concerns it, comes from it*, &c. *ex. gr.* οὐράνιος, ποτάμιος, ξένιος, φόνιος, ἐσπέριος, &c. This termination is also particularly used when a new *adj.* is derived from an *adj.* in ος, *ex. gr.* ἐλεύθερος, *free*, ἐλευθέριος, *liberal*, *becoming a free man*; καθαρός, *clean*, καθάριος, *cleanly*.

Obs. 16. When the termination ιος is appended to a word having a τ, this is sometimes changed into σ, *ex. gr.* ἐνιαυτός, *year*, ἐνιαύσιος, *annual*, ἐκών, ὄντος—ἐκούσιος. See also above, 12, 4. A.

By connecting the ι of ιος with a preceding vowel, it gives the terminations

αιος, ειος, οιος, φος,

ex. gr. ἀγοραῖος from ἀγορά, Ἀθηναῖος from Ἀθῆναι, αἰδοῖος, ἡψος, from αἰδώς, ὅος; ἡώς, ὅος; σπονδεῖος from σπονδή (instead of σπονδήιος). Practice, however, sometimes gave to one of these terminations a peculiar and more expressive meaning, *ex. gr.* πάτριος, *what concerns one's forefathers, ancestors, or country in general*; πατρῷος decidedly *what concerns the father, paternal*, to which latter form μητρῷος, παππῷος, were made to correspond. But the termination -ειος is particularly used in *adj.* derived from words denoting *particular species or individuals of living beings*, *ex. gr.* ἀνθρώπειος, *human*, λύκειος, *of or belonging to a wolf*, ἀνδρείος, γυναικεῖος, &c.; it is especially the most usual form for *adj.* derived

from *personal* names, whenever the last syllable of the latter admits of it, *ex. gr.* Ὀμήρειος, Ἐπικούρειος, Πυθαγόρειος, Εὐριπίδειος, &c.

b. —εος denotes chiefly the *material* of which something is made; it is contracted into οῦς, see above, § 60, 6.

c. —κός has the same latitude of meaning as ιος, and extends also to *verbs* (*ex. gr.* γραφικός, ἀρχικός, *belonging to, skilled in painting, qualified to govern*). The most usual form is —ικός, and when αι comes before, it generally becomes —αῖκος, *ex. gr.* τροχαῖκος from τροχαῖος. Words in υς give —υκος, *ex. gr.* θηλυκος, but terminations which have an ι before, give —ακος, *ex. gr.* Ὀλυμπία, Ἴλιος, —Ὀλυμπιακος, Ἰλιακος, σπονδείος σπονδιακος. This termination —ιακος, on account of its more sonorous rhythm, is frequently preferred to the simple termination —ικος, though it properly is a double derivation, *ex. gr.* Κόρινθος—Κορίνθιος, a *Corinthian*, Κορινθιακος (in Latin *Corinthiacus*). Compare above the termination —ιάδης.

d. —νος, an old *pass.* termination, (like τέος, τός,) whence δεινός, *terrible, dreadful*, σεμνός, (from σέβομαι,) *venerable*, στυγνός, *hateful*, &c.

—ῖνος as a *proparox.* almost constantly denotes a *material*, *ex. gr.* ξύλινος, *wooden, made of wood*, λίθινος, &c. There is one exception in ἀνθρώπινος, which has the same latitude of meaning as ἀνθρώπειος. As *oxytonon*, it gives *adj. of time*, *ex. gr.* ἡμερινός, χθесινός, (*of yesterday*, from χθες¹;) πεδινός, (*viz. all a plain even field*;) quite level, ὄρεινός, *mountainous*, εὐδεινός, *quite serene*, &c.

—ῖνος, ἀνός, ηνός, are only *gentilia*, see above, 12, 4. A.

e. —λος, an old *act.* termination, whence δειλός, *afraid, who fears*, (*timid*;) ἐκπαγλος, (see § 114. *Note on λελίημαι*;) *who frightens others* (*formidable*). But the lengthened terminations ηλός and ωλός are the most usual; they denote *habit and custom*, ἀπατηλός, *deceitful*, ἀμαρτωλός, *one addicted to evil*, &c.

f. —ιμος. *Adj.* of this termination are almost all *verbal* ones denoting *act.* and *pass. properties, qualities*, or *fitness*; the termination is annexed according to different

¹ With respect to quantity, there are but few instances in poetry where ινος is employed as long, as ὀπωρινός is in Homer.

analogies, *ex. gr.* χρήσιμος from χράσμαι, *useful*, τρόφιμος, *nutritious, nourishing*, θανάσιμος, *deadly*, πότιμος, *potable*. This termination is also sometimes lengthened: αῖος, *ex. gr.* ὑποβολιμαῖος.

- g. —ρὸς, ἐρὸς, ηρὸς, denote mostly, *filled with*, *ex. gr.* οἰκτρὸς, *mournful*, φθονερὸς, *envious*, νοσηρὸς and νοσερὸς, *sickly*.
- h. —αῖος has pretty nearly the same signif., *ex. gr.* θαρράλειος, (from θάρρος,) ῥωμαῖος, δειμαῖος, ψωραῖος, &c.
- i. —τέος and τὸς, see § 102.

14. The remaining terminations of *adj.* are :

- a. —εις εντος, with ι, η, or ο preceding, denote *fulness, plenty*; χαρίεις, *graceful*, ὑλήεις, *woody, shaded with woods*, πυρῶεις, *fiery, full of fire*.

That those in ἥεις and ὀεις admit of a contraction, has been stated above, § 41. *Obs.* 5. and § 62. *Obs.* 3.

- b. —ης, ες, *gen. ους*,—acts as a derivative only in compounds, (§ 121.) and produces the singular termination —ώδης, ῶδες, *gen. ους*—with changed accent from —οειδης, (from εἶδος, *form, shape, kind*), *ex. gr.* σφηκώδης, *wasp-like*, γυναικώδης, *woman-like, effeminate*. But they usually denote *quantity, abundance*, and frequently in a sneering, criticising sense, *ex. gr.* ψαμμώδης, αἱματώδης, ἰλυώδης, *full of sand, blood, mud; sandy, bloody, muddy*.
- c. —μων, *gen. ονος*. *Verbal adj.* after the analogy of the *subst.* in μα, and derived from the latter, mostly denote the *act. property* belonging to the *verb*, *ex. gr.* νοήμων from νοεῖν, *intelligent, sensible*, πολυπράγμων from πολλὸς and πράγμα or πράττειν, *engaging in a variety of affairs; ἐπιλήσμων, forgetful*.

Lastly, there is a great number of *adj.* obtained merely by composition, as we shall state in the following *Sections* :—

IV.—Adverbs.

15. Independently of the simple way of forming *adverbs* by changing the declinable final syllable of *adj.* into ως, as stated § 115. there are the following terminations of *adverbs* :—

- a. —δην. These are all *verbals*, denoting the *manner of the action of the verb, from which they come*; the ter-

mination is annexed partly in the same way as *τέος, τός*, yet with a necessary change of the characteristic of the *verb*, and never with a *σ*, *ex. gr.* συλλήβδην, *taking all together, viz. summarily, on the whole*; κρύβδην, *secretly*, βάδην, *step by step*, ἀνέδην, *licentiously, without restraint* (from ἀνίημι, ἀνετός): partly in the shape of ἄδην appended to the radical word with the change of the vowel; *ex. gr.* σποράδην, *scattered*, προτροπάδην, (φεύγειν,) *to flee with backs turned to the enemy, without looking back, &c.*

b. —δόν, ηδόν, mostly come from *subst.* and refer chiefly to the *manner* and *outward shape*; *ex. gr.* ἀγεληδόν, *by herds or flocks*, βοτρυδόν, *in bunches like grapes*, πλινθηδόν, (from πλίνθος,) *laid in the form of tiles*, κυνηδόν, *like a dog*. When they are *verbals*, their import is the same as of the *adverbs* in δην, *ex. gr.* ἀναφανδόν, *openly, manifestly, in sight of the people*.

c. —ι or εἰ². These denote a circumstance connected with the action mentioned in the sentence or proposition. The *verbals* in particular end in

—τι or τεῖ, which are appended in the same manner as τός, *ex. gr.* ὀνομαστὶ, *by name, (ex. gr. to call one up by name,)* ἐγρηγορτὶ, *watchfully*, especially when compounded with a negation and other meanings, *ex. gr.* ἀγελαστὶ, *without laughing*, ἀνιδρωτὶ, *without sweat, labour*, ἀμαχητὶ, *without fighting*, ἀκηρυκτεῖ or τὶ, *without a proclamation by a herald*. It is hence and from what has been stated above, 3. d. of the *verbs* in ἵζω, that *adverbs* in —ιστὶ denote the *ways, manners, and language of a nation, class of people, or an individual*, *ex. gr.* Ἑλληνιστὶ, *in the Greek fashion, in Greek*, γυναικιστὶ, *in the manner of women*; and ἀνδραποδιστὶ, βοῖστὶ, &c.

Adverbs made of *subst.* have merely ι or εἰ in the place of the declinable termination; thus in ἑκοντὶ, *voluntarily*, ἀνατεῖ, *without injury*, from ἄτη, the τ belongs to the radical *noun*. Most *adverbs* of this kind are *compounds*, *ex. gr.* πανδημεῖ, as if it were *as a whole nation, altogether, in a body*, αὐτονυχεῖ, (from

² This double pronunciation was regulated by euphony, and in poetry perhaps also by the metre, since ι may likewise be used as short. In our editions it is regulated by the MSS., or influenced by the number of examples.

an old declension, νύξ, χὸς,) *that very night*, ἀμαχεῖ, *without a contest*, αὐτοχειρὶ, *with one's own hands*, ἀμισθι, *gratis*, *without compensation*, νηποινί, (from the negation νη, § 120. Obs. 12.) *with impunity*, &c.

d. —ξ, an uncommon form, which generally attaches itself to palatals, and takes an *adverbial* signif.; *ex. gr.* ἀναμιξ, *promiscuously*, *confusedly*, παραλλάξ, *alternately*, ὀκλάξ, (from ὀκλάζω,) *with bent knees*, *squatting*, ὀδᾶξ, *with the teeth* (from ὀδοῦς).

§ 120.—Derivation by Composition.

1. The first part of any *compound* word is a *noun*, *verb*, or *indeclinable word*.

2. When the first word is a *noun*, its declinable termination is generally changed into an ο, which, however, is usually elided whenever the second word begins with a vowel; *ex. gr.*

λογοποῖος, παιδοτρίβης, σωματοφύλαξ, ἰχθυοπώλης, (from ἰχθῦς, ὄος,) δικογράφος, (from δίκη,)

νομάρχης, (from νόμος and ἄρχω,) παιδαγωγός, (from ἄγω, ἄγωγῇ,) καχεξία (from κακός, ξίς).

But in most instances, where the *noun* ends in either υ or ι, there is no ο assumed; for instance,

εὐθύδικος, πολυφάγος, πολίπορθος, (from εὐθύς, πολὺς, πόλις,) the same after ου and αυ, *ex. gr.*

βουφορβός, ναυμαχία, (from βουῖς, ναῦς,)

and frequently also after ν, *ex. gr.*

μελαγχολία, μελάμπεπλος, (from μέλας, ανος,) παμφάγος (from πᾶς, παντός).

Obs. 1. The ο sometimes remains before vowels, especially such of which it may be supposed (according to § 6. Obs. 3.) that they had the digamma in the old language; *ex. gr.* μνηοειδής, μενοεικής, ἀγαθοεργός. But in the *compounds* with ἔργον or ΕΡΓΩ, the ο is usually contracted with the ε: δημιουργός, λειτουργός.

Obs. 2. The ω comes from the Attic, or the contracted declensions; *ex. gr.* νεωκόρος, (from νεώς,) ὀρεωκόμος, (from ὀρεὺς, gen. ὀρέως,) κρεωφάγος (from κρέας, gen. αος, ως). In all the *compounds* of γῆ, *earth*, it becomes γεω, *ex. gr.* γεωγράφος, instead of γαιο- from the old form ΓΑΑ (see § 27. Obs. 10).

Obs. 3. Some primitive *nouns* in μα, gen. ατος, frequently simply change their α into ο, or drop it altogether; *ex. gr.* αἰμοσταγής, στομαλγία, from αἷμα, στόμα.

Obs. 4. In some *compositions*, especially in poetical ones, the form of the *dat. sing.* or *dat. pl.* is taken into the *compound* word; *ex. gr.* πυρίπνοος, νυκτιπόρος, γαστριμαργός, δρεινόμος, (from ὄρος, εος,) ναυσιπόρος, ἰγχεσίμωρος.—This latter form is frequently shortened into ες, (from ος, gen. εος,) *ex. gr.* τελεσφόρος, σακεσπάλος, from τὸ τέλος, σάκος.

Obs. 5. There are some other peculiarities, which must be left to individual

notice ; *ex. gr.* μεσαιπόλιος from μέσος, ὁδοπόρος from ὁδός, ἀργίπους from ἀργής or ἀργός, ποδανιπτήρ from ποῦς ποδός, ἀκράχολος from ἄκρος, Θηβαγενής, μοιρηγενής, ἐλαφηβόλος, λαμπαδηφόρος, Θήβη, μοῖρα, from ἑλαφος, λαμπάς,—and the *ος* of the *nomin.* seemingly retained in θεόσδοτος, λαοσσός¹.

3. When the first word is a *verb*, its termination is generally made either in *ε* with the unaltered characteristic of the *verb* before it, or in *σι*, *ex. gr.*

ἀρχέκακος from ἄρχειν, δακέθυμος from δάκνω, ἔδακον,

λυσίπονος from λύω, τρεψίχρως from τρέπω, ἐγερσίχορος
from ἐγείρω.

Here too the vowel is elided, *ex. gr.*

φέραςπισ, ῥίψασπισ.

Obs. 6. The instances are less frequent where the *ι* is without the *σ*, as in *τερπικέραυνος*, and in several compounds of ἄρχειν, *ex. gr.* ἀρχιθέωρος, or where the *verb* also takes the *ο*, as in almost all compounds with λείπω, *ex. gr.* λειποτάξιον.—We must also notice the form ταμείχρως, (from τίμνω, ἔταμον,) λιπεσήνωρ, (from λείπω, ἔλιπον,) and the shortened one in φερέσβιος (for φερεσίβιος).

4. *Indeclinable words* remain unaltered in *composition*, excepting the changes effected according to the general rules, and in *prep.* by elision ; *ex. gr.* ἀγχίαλος, (from ἄγχι and ἄλς,) παλαιγενής from πάλαι, ἀναβαίνω, ἀνέρχομαι, from ἀνὰ, ἐξέρχομαι, ἐκβαίνω, from ἐξ, προάγω, περιάγω. (§ 30, 2.)—With respect to the *ν* in compounds with ἐν, σὺν, πάλιν, and ἄγαν, see § 25 ; and about δι- and δις-, τρι and τρις-, see § 70. *Obs. 2.* with the *Note*.

Obs. 7. The *prep.* πρὸ sometimes makes a crasis ; *ex. gr.* προύχω, προὔπτος, for προέχω, προόπτος, particularly with the *augment*, see § 86. *Obs. 1.* See about φροῦδος and the like § 17.—and about the abbreviated forms παρθέμενος, ἀνστάντες, καββαλεῖν, and the like, § 117. *Obs. 2.*

Obs. 8. That περὶ does not lose the *ι* in *composition*, follows of course from § 30, 2. But ἀμφί, too, frequently retains it, *ex. gr.* in ἀμφίαλος, ἀμφίετες, from ἄλς, ἔτος. The rest of the *prep.*, particularly in Ionic Epic poetry, retain the vowel in some compounds, which originally had the digamma before the second word ; but with the Attics only in ἐπίεσθαι, ἐπιορκεῖν, (§ 108. III.) and ἐπιεικές.

Obs. 9. With respect to the separation of syllables, the rule is that, when the *prep.* ends in a consonant, the latter always continues with the first syllable, as εἰς-έρχομαι, προσ-άγω, ἐν-υδρος, ἐξ-έρχομαι. But when the consonant in the *prep.* begins the second syllable, it begins this syllable even when the vowel is elided in the compound ; *ex. gr.* πα-ράγω, ἀ-παιτεῖν.

5. The principal inseparable *particles* are δυσ-, which denotes *difficulty*, *contrariety*, and the like, (*ex. gr.* δύσβατος, of *difficult*

¹ It is important to remember that there are neither *datives* nor *nomin.* to be looked for in the above compounds. Vowels and the letter *σ* are the natural connecting medium. Distinctness and euphony determined the selection. In both τελεσφόρος and θεόσδοτος the *σ* is only a strengthening sound ; ἐγγεσίμωρος has a sonorous fulness, &c.

approach, inaccessible, δυσδαιμονία, a contrary fate, misfortune, and what is called the

a privative,

which has the power of a *direct negation* like the Latin *in* and the English *un, in, and less*; *ex. gr.* ἄβατος, *impassable, ἄπαις, childless.* This *a* generally takes an *ν* before a vowel; *ex. gr.* ἀναίτιος, (*innocent, guiltless,*) from αἰτία.

Obs. 10. Several words beginning with a vowel, especially those mentioned in § 6. *Obs. 3.* as having originally begun with the digamma, take, however, merely the *ά*, *ex. gr.* ἀήττητος, αἰνος, &c.: hence it is liable to contraction, as in ἄκων, (*unwilling,*) for αἰκων, ἀργός, (*idle,*) with altered accent, (§ 121. *Obs. 6.*) from αἰργος. But the *ν* remains before a consonant in ἀννέφελος, ἀμφασίη (from *ά* and φημί).

Obs. 11. When we find it stated that this *α* has also other meanings, and even a *magnifying power*, this must not be understood as if we were in all instances at liberty to explain it as such. It has these signif. barely in some old compounds, which must be remembered singly; we will therefore notice the most important, and leave the rest to dictionaries. The *ά* has the *magnifying power* in ἀτενής, (*intensely fixed, speaking of the eyes,*) from τείνω, *to stretch, distend*; ἄβρομος, ἀσκελής, (*very dry, hardened,*) ἀχανής, ἀστεγής, ἄξυλος (*thick-wooded*). It expresses a *combination or joining into one* in ἀγάλακτες, (*foster-brothers and sisters,*) ἀγάσσωρ, ἀδελφός, ἀκοιτις, ἀτάλαντος, literally *of the same weight, viz. equal*; ἄλοχος, (from λέχος,) ἀκόλουθος, (from κίλευθος,) ἄπειδος, (*level, even,*) ἀβολεῖν, (*to meet,*) and in all these instances it probably comes from the aspirated *ά* in ἀπλοῦς, ἄπας, ἄμα. But there are still some cases, in which the *ά* is superfluous, or of doubtful use and signif., as δάσχετος, ἄβληχρος, ἄβιος, ἄπτερος, and others.

Obs. 12. There is another *negation* less common than the *ά privativum*, viz. the inseparable particle νη, *ex. gr.* νήποινος, *unpunished, νήστις, fasting,* (from νη and ἔδω,) νώνυμος (from νη and ὄνομα).

Obs. 13. The inseparable particles, ἀρι, ἐρι, and ζα, have each of them the *magnifying power*; *ex. gr.* ἀριπρεπής, *very distinguished, ἐριβρομος, loudly roaring, sounding, ζαμενής, very mettlesome.*

6. When the second word in any compound begins with *ρ* preceded by a short vowel, this *ρ*, according to § 21, 2. is generally doubled; *ex. gr.* ἰσορρήπης from ἴσος and ῥέπω, περιρρέω, ἀπόρρητος, ἄρρητος (from *ά* and ῥήτός).

§ 121.

1. The form of the latter part of a compound word determines the whole word, which accordingly is either a *verb*, or a *noun*, or a *particle*.

2. The most usual composition of *verbs* is that in which the *verb* continues unchanged, and retains its peculiar conjugation with its augments and terminations. Strictly speaking, there are no compound *verbs* of this kind, but with the eighteen old prepositions, (§ 115, 2.) ἀμφι, ἀνά, ἀντι, ἀπό, διά, εἰς, ἐν, ἐξ, ἐπὶ,

κατὰ, μετὰ, παρὰ, περὶ, πρὸς, πρὸς, σὺν, ὑπὲρ, ὑπό: and in fact this is no real composition; the *prepositions* are merely considered as *adverbs* closely connected with or joined to the *verb* (in the sense of *up, into, forward, away, &c.*). A similar connexion or combination of the unchanged *verb* with real *adverbs* and other kinds of words is considered altogether as a juxtaposition, and is therefore generally written separately, as εὖ πράττειν, κακῶς ποιεῖν.

Obs. 1. It is only in ancient poetry that some *verbs*, especially *participles* compounded with a *partide* expressive of a peculiar distinct meaning, are written as one word: *ex. gr.* αὐέρυσαν for αὐ έρυσαν, *they bent backwards* (the neck of the victim), παλιμπλαγχθέντας, and the like, and even the *accus.*, which is the government of the *verb*, *ex. gr.* δακρυχίων. See *F. A. Wolf's Præf. ad Il. noviss.* LXI.

Obs. 2. It is precisely because the usual composition with *prepositions* is to be viewed in this light, that such compounds in poetry are liable to what is called a *tnesis*; see § 147. *Obs. 10.*

3. But a real composition, by which one word coalesces with another, and is closely joined to it in an altered shape, as well as compositions with inseparable *particles*, can take place only in *verbs* changing their form so as to beget a new compound *verbal* form, with a derivative termination, which most commonly is έω: and such a composition is, as we shall see below (4.), generally grounded in a compound *subst.*: for instance, έργον and λαμβάνω give έργολάβος, whence έργολαβεῖν, εὖ and έρδω (ΕΡΓΩ) give ενέργτης, (*a benefactor*,) whence ενέργετεῖν, (*to practise beneficence*,) δυσ and άρέσκω give δυσάρεστος, (*morose*,) whence δυσυρεστεῖν, (*to be displeased*,) and when instead of φείδестhai, (*to spare*,) the *negative* idea *not to spare, to disregard*, is to be expressed with the *à priv.*, the *adj.* άφειδής gives άφειδεῖν. There are, however, compositions with *prep.* also formed in this way; *ex. gr.* αντιβολεῖν from αντιβολή, from αντί and βάλλω, υπερμαχεῖν, (from υπέρμαχος,) from υπέρ and μάχομαι.

Obs. 3. When the *verb* remains unaltered in such compositions, it is owing to an accidental agreement of the derivative termination with that of the radical *verb*, *ex. gr.* ποιέω, *I make*, μελοποιός, μελοποιέω (*I compose songs, write poetry*): thus μυροπωλέω does not come from μύρον and πωλέω, but from μυροπώλης, άφρονέω not from ά and φρονέω, but from άφρων, &c.: neither is άτιμάω from τιμάω, but merely a collateral form of άτιμάζω from άτιμος.

4. Only in compound *subst.* a proper coalition takes place, though the second part frequently is the unaltered *noun*. But even when the two words are unchanged, they always are considered as a single word, and never separated by a *tnesis*;

and it seldom is the case in such compounds, that the last word conveys the principal idea modified by the first word. This mostly happens only in compounds with *prep.*: *ex. gr.* ξένος, *host, guest*; πρόξενος, *public guest*; ὁδός, *way, coming*, σύνοδος, *meeting*; ὁμόδουλος, *fellow-slave*. *Adj.* only are commonly modified in their signif., when compounded in this manner; *ex. gr.* πιστός, *worthy of belief*, ἄπιστος, *unworthy of belief*; φίλος, *dear, cherished*, ἐπέρφιλος, *doated on*. But when, for instance, an abstract *subst.* like τιμή, *honor*, is to be negated by the *a priv.* (*dishonor*), there is first an *adj.* ἄτιμος made, and from it a new *subst.* ἀτιμία. In this kind of compositions the *adj.* in ὅς generally take the termination ἡς, *ex. gr.* ἡδὺς, *pleasant*, ἀηδὺς, *unpleasant*, βαρὺς, οἰνοβαρὺς, and the like.

5. But in most compound *nouns* the second part does not convey the principal meaning, or the subject of the proposition, on which it is founded, but merely its object, though this second part frequently is the unaltered denomination, and this is the case whenever the *noun* itself has a termination, which is not in contradiction to the gender of the new *noun* to be formed. Thus

ἄποικος, δεισιδαίμων, is not an οἶκος or δαίμων modified by the first part of the denomination, but the former is *one who is ἀπὸ τοῦ οἴκου, distant from his house*, the latter *one δείσας τοὺς δαίμονας, fearing the gods*. Thus ἄπαις, *one who has no child, childless*; μακρόχειρ, *one who has a long arm*; ἔνθεος, *inspired by a divinity*; ἐπιχαίρεκακος, *one who ἐπιχαίρει τοῖς κακοῖς, delights in the misery of others*, &c.

But when the termination of the *noun* does not correspond to the intended denomination, the *noun* takes the most congenial final syllable of a declension, viz. either a bare σ, or the terminations ος, ως, *gen.* ω, ης, *gen.* ους, ις, *gen.* δος, or ων or ωρ produced by the change of vowel stated in § 63, 2. *ex. gr.*

ἄδακρυς, (from δάκρυ,) *tearless*; τρεχέδειπνος, (from τρέχω and δεῖπνον,) *one who hunts after dinners*; εὐθύδικος, *who practises strict (δίκη) justice, an upright judge*; ἄτιμος, *stripped of (τιμή) honor, dishonored*; φιλοχρήματος, *who loves (χρῆμα, χρήματα,) money*; εὐγεωής, *of a good soil (γῆ, γεω-), fertile*; λειπόνεως, *who quits his ship (ναῦς, νεώς)*; κακοήθης, *of a wicked disposition (ἥθος)*; ἀναλκις, (*δος*), *cowardly (ἀλκή)*; σώφρων, *of sound understanding (φρόνη)*; εὐπάτωρ, *born of a noble father (πατήρ), noble*.

Compare § 63, with all these forms. This is the origin of a great number of compound *adj.* or attributive *subst.*

6. Generally when a compound *noun* is to be formed with the help of a *verb*, the *verb* comes last, and takes the termination of a *noun*, and the first word contains either the purpose or the object of the action of the *verb*; *ex. gr.* ἐργολάβος, *who undertakes a work*; ἵπποτρόφος, *who feeds horses*. The simple termination *ος* is the most common in compounds of this kind, and for *subst.* the terminations *ης* and *ας* after the first declension, (see the examples, § 119, 8. d.) but for *adj.* *ης* after the third declension (*ex. gr.* εὐμαθῆς, *neut. ἐς, apt to learn, who learns easily*); and also the other terminations of *nouns*, (stated in § 119, 8.) *ex. gr.* νομοθέτης from νόμος and τίθημι, &c.

7. Other derivative words are again formed from such primitive compounds as δεισιδαιμονία, νομοθεσία, νομοθετικός, &c. and from the compound *verbs*, stated *sub* 3. as ἵπποτροφέω from ἵπποτρόφος, εὐπαθέω from εὐπαθῆς, &c.

8. The most remarkable of the alterations, which sometimes occur in the second word, is that words beginning with a short *α*, or with *ε* and *ο*, commonly take an *η* or *ω*, but this never is the case with *verbs* compounded in the manner described *sub* 2. with *prep.*, though it is done with attributive *nouns* derived from them, and with the compound *verbs* of the second kind, (see above, 3.) *ex. gr.*

ὕπηκος, *obedient*, from ὑπακούω, στρατηγός, *military commander*, from στρατός and ἄγω¹, κατήγορος, *κατηγορέω*, (from κατὰ and ἀγορά, ἀγορεύω,) *an accuser, to accuse*; εὐήνεμος from ἄνεμος, δυσήλατος from ἐλάυνω, ἀνώματος from ὄμνυμι, &c.

and the compounds of ὄνομα change moreover the second *ο* into *υ*, ἀνώνυμος, εὐώνυμος, &c.

9. With respect to the accent, the general rule is, that the accent of the simple word is, (according to the analogy stated above, § 12, 2. a.) in composition, drawn as far back as the nature of the accent will allow. Thus, for instance, φιλότεκνος, φιλόθεος, come from τέκνον, θεός, σύνοδος from ὁδός, ἄπαις ἄπαιδος, from παῖς παιδός, ἄτιμος from τιμή, φιλέταιρος, εὐπάρθενος from ἐταῖρος, παρθένος, παναίολος, (*extremely various*,

¹ The words derived in this manner from ἄγω and ἄγνυμι have also, in the common language, partly an *α*, *ex. gr.* λοχαγός, ναυαγός.

changeable,) from αἰόλος, (*various*,) ἀπαίδευτος, δυσπαίδευτος, from παιδευτός, &c. We must, however, remember that

- 1.) The termination of *adj.* in ης, ες, has also commonly the accent in compounds on the final syllable; *ex. gr.* φιλομειδής, προσφιλής, ἀπαθής. But several of them, and especially the compounds with ἦθος, μήκος, τεῖχος, ἀρκέω, draw the accent back: εὐήθης, εὐηθεις, αὐτάρκης, &c. Those in -ώδης do the same. § 119, 14. See Buttm. *Complete Gr. Gr.*
- 2.) *Verbal nouns* in ῆ, ᾶ, ῆς, ῆρ, εὖς, and εὖς, which, as simple words, have the accent on the final syllable, *keep* it there, when compounds; *ex. gr.* ἐπιτομή, συμφορὰ, οἰκοδομή, συνδικαστής, συγγραφεὺς, ἐπιτιμητής. *Subst.* in μός, as διασυρμός, παροξυσμός, &c. with the exception of the compounds of δεισμός, as σύνδεσμος, &c. do the same. Compound *adj.* in τος (compare § 60.) most generally have τος, τον, with the accent drawn back, rarely τός, τῆ, τόν: no rule can be relied on in this respect, *ex. gr.* ἀπόβλητος, ἐξαίρετος, &c. but καθεκτός, τῆ, τόν, &c.
- 3.) Words, not compounds, but derived from compounds, (παρὰ σύνθετα,) follow in their accentuation the general analogy of their terminations; *ex. gr.* the abstract *verbals* in ῆ and ᾶ, as συλλογῆ, προσφορὰ, from συλλέγω, προσφέρω, ἀδικητικὸς from ἄδικος, ἀδικεῖν, παροξυσμός, from παροξύνω, προσδοκητός from προσδοκῆν. (See, however, *Obs.* 7.) But when such words receive an addition in their composition, they again draw the accent back, *ex. gr.* ἀπροσδόκητος.
- 4.) Those compound words, of which the first part is a *noun* or *adverb*, and the second a transitive *verb*, with the simple termination ος, (not τος, νος, or the like,) have in general, when their signif. is an *act.* one, and the penultima short, the accent on this syllable, but when their meaning is *pass.*, the accent is on the antepenultima; *ex. gr.*

λιθοβόλος, *throwing stones*,

λιθόβολος, *pelted with stones*.

Orestes is μητροκτόνος, but Medea's children μητρόκτονοι, δικογράφος, *one who writes indictments*, λεπτόγραφος, *finely written*; and so on generally, even when there is no other than the *act.* meaning possible, as in οἰκονόμος,

οἰνοχόος, τοιχωρύχος from ὀρύσσω, ἀδηφάγος from ἄδην and φαγείν, and the like. But the accent passes over to the final syllable, whenever the penultima is long; *ex. gr.* ψυχοπομπός, σκυτοδεψός, ἵπποβοσκός, λιθουλκός, (from ἔλκω,) μελοποιός, δεινωπός, (from ΟΠΤΩ,) ὀδηγός, παιδαγωγός, ἀργυραμειβός.

Obs. 4. There are no compounds of this kind *proparoxytona*, contrary to these rules, except a few Epic epithets, (ἱππόδαμος, σακίσπαλος, πτολίπορθος,) and the derivatives of a few *verbs* beginning with a vowel, as ἡνίοχος, (from ἡνίον ἔχω,) ναύαρχος, and this is likewise the principal accentuation of the *perispomena*, as δαδοῦχος, (from δᾶδα ἔχω,) κακοῦργος, πανούργος, from ΕΡΓΩ: the other similar derivatives of this last *verb* follow the rule, ἀγαθοεργός, λιθουργός, &c.

Obs. 5. When the *verb* has an intransitive signif., it adheres steadily to the general rule. Hence we have αὐτοκτόνος, (from ἑμαυτὸν κτείνω,) but αὐτόμολος, (from αὐτὸς ἔμολον,) and also ισόρρόπος, βαρύβρομος, and αἰμόρροος, αἰμόρρους, πυρίπνοος, and the like, because the *verbs* ῥεῖν, πνεῖν, are intransitive in these words, and the *nouns* are only *datives*.

Obs. 6. Some compounds become *oxytona*, contrary to the general rule, because their derivation has been lost sight of, *ex. gr.* ἀτραπός, ἀδελφός, βουλευτός, ἀργός. See p. 320, ἀργός.

Obs. 7. Practice must point out the few isolated instances in which words compounded with *prep.* do not draw the accent back, or in which the mere derivative of a compound does yet draw the accent back, as is the case in particular with several words in *τος*, *ex. gr.* ἐξαιρετός, ἐπίληπτος, ὑποπτος, περιρρύτος.

SYNTAX.

§ 122.

1. SYNTAX teaches the use of the forms whose formation has been treated of in the first part of the *Grammar*. It follows for that purpose the grand division of the parts of speech, as stated above, § 31.

2. We shall treat therefore—1.) of the *noun* in itself and other *nominal* forms; 2.) of the *noun* in combination; 3.) of the *verb*; 4.) of the *particles*; 5.) of several particular constructions and phrases.

§ 123.—Of the Noun.

1. Whatever is joined to a *noun subst. adjectively*, (*adjective, participle, pronoun, article*,) must agree with it in *gender, number, and case*.

2. There is a seeming deviation from this rule in Greek by the Attic writers: *adj.* &c. with a *masc.* termination are joined to a *subst. fem.* in the *dual*, *ex. gr.* Xen. *Cyrop.* 1, 2, 11. Καὶ μίαν ἄμφω τούτῳ τῷ ἡμέρα λογίζονται. Plato *Phædr.* 237. Ἡμῶν ἐν ἐκάστῳ δύο τινὲ ἔστων ἰδέα ἄρχοντε καὶ ἄγοντε, οἷν ἐπόμεθα. Thus frequently τῷ θεῷ and τοῖν θεοῖν, (*Demeter and Persephone*), from ἡ θεός. But since we have seen above, (§ 60, 3. 4.) that the *adj.* in *ος* often are *communis generis*, especially with the Attics, we need only take for granted that this is usually the case with all *adj.* in the *dual*.

Obs. 1. Poets sometimes allow themselves to construe attributive *subst.*, which are *masc.* barely in form, (§ 119, 8.) with *nouns fem.*; *ex. gr.* Μοῦσαι ἱστορίαι ψόδης, Ἐρινύες λωβητήρες, παμβώτορα γαῖαν, φίλων διαφθορεῦ to a female, Eurip. *Hipp.* 682. (see Valck.)¹

3. But the *adj.* may also stand without a *subst.* not only in reference to a *subst.* in the same context, but very frequently also without any *subst.* whatever: the *subst.* then, either is actually omitted, or the idea of a *subst.* (as a *man, woman, thing*,) is kept in the mind. Such an *adj.* acquires in that case all the

¹ The intermixture of forms in the *dual* and *pl.* chiefly takes place only on connecting the subject and the predicate. See § 129, 5.

properties of a *subst.*, *ex. gr.* ὁ σοφὸς, *wise (man)*, ἡ ἄνυδρος, *viz. γῆ, desert (earth destitute of water)*, ἡ ὀρθή, *viz. ὁδὸς, straight (road)*, οἱ πολλοὶ, *the many, multitude, people*, τὰ ἐμὰ, *my things*; and also the *pronouns* οὗτος, ἐκεῖνος, τις, &c.

Obs. 2. In this last way most *subst.* have originated in all languages; hence in Greek many personal denominations denoting *trade, condition, office*, (as a *shepherd, judge*), are still used, as it were, as *adj.*, with the addition of the word *άνήρ*, when they apply to one individual only. Thus, for instance, ποιμήν (*shepherd*) stands alone only in reference to his flock; but *άνήρ ποιμήν*, where we commonly say merely a *shepherd*, when the strict sense is, *a man who is a shepherd*; and again, *άνήρ τύραννος*, *a man who belongs to the family of a ruler, of a sovereign* (as Hipparchus, brother to Hippias, the actual ruler, tyrant, of Athens). See also *άνήρ φίλος*, § 132, 4, 2. a. When directed to several individuals, it is a respectful address, *ex. gr.* ἄνδρες δικασταί, *ye judges!*

Obs. 3. The *adj.* may sometimes supply the place of the *adv.*, and some *adj.* in Greek are almost always employed only in that way. Of this kind are, *ἑθελοντής, voluntary*, (*ἑθελοντής ἀπύει, he went away voluntarily*), *ἄσμενος, willing* (*ἄσμένῃ ἐδέξατο, she accepted it very willingly*); and several *adj.* denoting *time*, as *τριταῖοι ἀφίκοντο, they arrived at the end of three days*; *σκοταῖος ἦλθεν, he came in the dark*. The same are *χθιζός, μεσονύκτιος, πανημέριος, ὕψιος, ἑαρινός*; the words denoting any place, *ex. gr.* ἐφίστιοι ἐζόμεθα, *near the hearth*; *θαλάσσιος, θυραῖος, μετέωρος, πλάγιος, ὑπερπόντιος*.

4. Whenever a *compar.* refers to another quality of the same object, the latter, as in Latin, is not in the *positive*, but likewise in the *compar.*, *ex. gr.* Eurip. *Med.* 490. *πρόθυμος μάλλον ἢ σοφώτερα*. Plato *Rep.* III. p. 409. *σοφώτερος ἢ ἀμαθέστερος δοκεῖ εἶναι*;

§ 124.—Of the *Articulus Præpositivus*.

1. The *art. præpos.* being originally a *pronoun demonstr.*, demonstrates or points out an object generally known, or which has been already mentioned in the context, whether of a concrete or of an abstract nature. Hence it points either to a *definite individual*, in distinguishing it from among the rest, or it points to the *species*, which latter the speaker presupposes to be a general idea, comprising a number of individuals, *ex. gr.* οἱ θεοὶ ἐκόλασαν τὴν τοῦ ἀνδρὸς ὕβριν—αἱ ἡδοναὶ πείθουσι τὴν ψυχὴν μὴ σωφρονεῖν—ὁ ἐλέφας τὸν δράκοντα ὀρρώδει.

2. The indefinite *art.* of modern languages is never expressed in Greek, but when an indefinite object is distinctly to be denoted as an individual object, in which case the *pronoun* τις, τὶ, supplies our article indefinite, *ex. gr.* ἵππος ἔτεκε λαγῶν, *a mare brought forth a hare*; γυνή τις ὄρνιν εἶχεν, *a woman had a hen*.

3. Proper names, according to their nature, omit the *art.*

It is however used, either when the *name* has been already mentioned, or when it is a generally known one, so that the *art.* conveys in some measure the idea of "that individual of whom we have already spoken," or "that individual with whom we are all acquainted." But the *art.* is *usually* omitted in mentioning any person for the first time in a narration, and it is *frequently* omitted when there is any nearer designation following with the *art.*, *ex. gr.*, Σωκράτης ὁ φιλόσοφος, Πρόξενος ὁ Βοιωτίας, *he from Bœotia*; but Θουκυδίδης Ἀθηναῖος, *Th., an Athenian*. (Compare Krüger on Xen. *An.* 6, 2, 13.) The names of *rivers* are usually placed between the *art.* and the *subst.* ποταμός; ὁ Εὐφράτης ποταμός; but Σελινούς ποταμός signifies *a river called Selinus*.

Obs. 1. Languages differ in the use of the *article definite*. The Greek in particular has it before several *pronouns*, where the English and German languages omit it, or even use the *article indefinite*. For instance, after a general description, the Greek says, ὁ τοιοῦτος ἀνὴρ οὐκ ἂν μοι ἀρέσκει: this expression then includes *all such*, whilst we should say, *such a man cannot please me*. When prefixed to an interrogative, the *article* denotes that the answer is expected to be a definite object, *ex. gr.* τὸ ποῖον; but *which?* τὰ πῶτα ταῦτα; *which do you mean?* In confidential conversation we even meet with πάσχει δὲ θαυμαστόν τὸ τί; *something wonderful happens to him. And that is—what?*

Obs. 2. The *art.* is essential in Greek with the *pronouns possessive*, for *ex. gr.* σὸς δούλος (as well as δούλός σου) can signify only, *a slave of thee*; but ὁ σὸς δούλος (as well as ὁ δούλός σου) means *thy slave*. (Compare § 127, 7.) On the *art.* before the *part.* see § 144.

Obs. 3. The remaining instances, where the Greek has the *art. præpos.* instead of our *article indefinite*¹, may be reduced to the following two principal cases: 1.) When an object, which in particular instances is or may be an indefinite one, is considered in the abstract or in general, and consequently appears as definite. We do the same, for instance, in comparisons: we may say, "He is like *the* physician, who should visit the sick without knowing any thing of physic." (Xen. *Æc.* 15, 7.) Again, when an indefinite object becomes a definite one in a particular relation, or occupies a definite place, we say, "The matter between you and me is still so doubtful, that we want a man to decide it;" but the Greek has, ὥστε τοῦ διακρινοῦντος ἔτι δεῖ, *we want the man who will decide it, viz. the third man in this particular relation, who &c.*² 2.) On relating a current story, which is repeated as being well known, and having been frequently told, *ex. gr.* Plato *Charm.* 7. Σοφώτατος ὁ Κριτίας, ὃς εἶπεν, ἐπὶ τοῦ καλοῦ λόγων παιδός, *Critias is very wise, who (according to the well-known story) said in reference to a beautiful boy—*

Obs. 4. The Greek prose-writers frequently omit the *art.* where we should use it, and where, according to the rule, it ought to be used even in Greek. But such cases are difficult to be brought under strict rules, as a great latitude was granted to the Greek writer on such points, and the addition of the *art.* therefore is not to be considered entirely wrong. Thus the *art.* is frequently omitted: 1.) in expressing gene-

¹ See Wolf. *ad Reiz. de Accent.* 76. Heind. *ad Plat. Charm.* 7.

² In the passage which is quoted, Plato *Phædr.* 4. τῷ νοσοῦντι ought, I think, to be actually taken in a definite sense, as Socrates is clearly meaning himself.

ral ideas ; *ex. gr.* Plato *de LL.* 5. *θεῖον γὰρ ἀγαθόν που τιμή.* *Charmid.* 18. *οὐκ ἄρα σωφροσύνη ἂν εἴη αἰδώς.* *Theæt.* 23. *αἴσθησις, φῆς, ἐπιστήμη :* 2.) before words whose general and abstract nature has become sufficiently definite and particularised by the context ; *ex. gr.* *πόλις, μήτηρ, πατήρ, γονεῖς, παῖς, θεός,* and others ; principally in their *oblique cases* ; and 3.) before such *appellatives*, which have some similitude with proper names, as *ἥλιος, σελήνη, γῆ, θάλασσα, οὐρανός, βασιλεὺς, king of Persia* ; see Heind. ad Plat. *Euthyd.* 8. *Phædo* 17 and 108.

§ 125.

1. The *art.* is frequently separated from its *subst.*, not only through the *adj.* (*ὁ καλὸς παῖς*—*οἱ ὑπάρχοντες νόμοι*, *the existing laws*;) but also through other more particular modifications of the *subst.*, *ex. gr.* *ἐμνήμητο τῆς ἐν μανίᾳ διατριβῆς*, *he remembered the time spent in madness*, in which case a participle as *γενομένη* and the like may often be mentally supplied ; *ex. gr.* *ἡ πρὸς Γαλάτας μάχη*, *the battle against the Gauls* ; *ἡ πρὶν ἄρξαι αὐτὸν ἀρετῇ*, *the virtue which he showed before he reigned* (*Xen. Ages.* 1, 5).

Obs. 1. The Ionians even insert the *pronoun τις* between the *gen.* dependent on it and its *art.*, *ex. gr.* *τῶν τις ἱερέων*, instead of *τῶν ἱερέων τις*.

2. If the intercalated modification begins with the *art.* there may be two or three *articles* one after the other, provided they differ in their forms from each other, *ex. gr.* *τὸ τῆς ἀρετῆς κάλλος*, *the beauty of virtue*, *ὁ τὰ τῆς πόλεως πράγματα πρᾶττων*, *he who manages the affairs of the state*, *τὸν τὸ τῆς Ἀθηνᾶς ἄγαλμα ἐργασάμενον*,—*ἐνοχος ἔστω τῷ τῆς τῶν ἐλευθέρων φθορᾶς νόμῳ*.

3. But the modifications of the *subst.* may also come after for emphasis or distinctness, in which case the *art.* must be repeated ; *ex. gr.* *τὸν παῖδα τὸν σὸν*, *thy son*, *ὁ χιλιάρχος ὁ τὰς ἀγγελίας εἰσκομίζων*, *the military tribune who has to bring in the reports*. It may, however, be omitted in the first place, *ex. gr.* *σύνειμι ἀνθρώποις τοῖς ἀγαθοῖς*.

Obs. 2. The *gen. partitive* can never be intercalated in that way, nor, when placed after the governing *noun*, can the *art.* of the latter be repeated before the *gen. part.* The only exception to this rule is, where several other words are placed between the *art.* and the *gen. part.* ; *ex. gr.* *Thuc.* VI. 102. *οἱ πρὸς τὴν πόλιν αὐτῶν τὸ πρῶτον καταφυγόντες*, where *αὐτῶν* depends upon *οἱ καταφυγόντες*. The *pronoun demonstr.* is intercalated in an analogous manner in many passages ; as for instance in *Xen. Anab.* VI. 2, 6. *ἡ στενὴ αὕτη ὁδός*. The repetition of the *article* is necessary with the *part.*, because the proposition would else constitute that particular construction of the *part.*, which is so usual in the Greek language, and of which we treat below, § 144.

Obs. 3. When the *adj.* without an *art.* stands close to a *subst.*, which has the *art.*,

without, however, coming between the two, the *adj.* stands in the place of an accessory proposition, in which it would be the predicate, *ex. gr.* ἡδετο ἐπὶ πλουσίοις τοῖς πολίταις does not mean, *he rejoiced at the wealthy citizens*, but, *he rejoiced at his citizens when they were, or, as far as they were, wealthy*; ἐπ' ἄκροις τοῖς ὄρεσιν, *on the mountains, where they are the highest*, i. e. *on the top of the mountains*; ὅλην τὴν νύκτα, *the whole night*; ἔχει τὸν πέλεκυν ὀξύτατον, which we can only translate by, *he has a very sharp axe*, but the exact idea is, *the axe which he has* (and ought to have for the undertaking) *is very sharp*.

4. When the *subst.* is understood from the context, it is commonly omitted, and the *art.* stands alone before the modifications, *ex. gr.* ὁ ἐμὸς πατήρ καὶ ὁ τοῦ φίλου (*my father and THAT of my friend*).

5. There are certain customary omissions in such cases, (as above, § 123, 3. with the *adj.*) *ex. gr.* υἱός, παῖς, θυγάτηρ, Ἀλέξανδρος ὁ Φιλίππου, or also alone: ὁ Σωφρονίσκου, *the son of Soph.*, i. e. *Socrates*.

χώρα, γῆ· εἰς τὴν Φιλίππου, *into the country of Philippos*.

οἶκος or οἰκία· (more usual without any *art.*, see § 132.

Obs. 9. 147. *Obs.* 5.) εἰς Πλάτωνος, *into the house of Plato*; εἰς ᾗδου, *into the Hades*.

ἄνθρωποι· οἱ ἐν ἄστει, *the inhabitants*; οἱ κατ' ἐμὲ, *my contemporaries*. The same with regard to friends or relations: οἱ περὶ or ἀμφὶ τινα, (see § 150.) οἱ σὺν τινι, &c.

χρήματα or πράγματα· τὰ τῆς πόλιως, *the affairs of the town*; τὰ (or τὸ) τῆς ἀρετῆς, *that which relates to virtue*.

Hence arises a circumlocution of the simple *subst.*

See § 128. *Obs.* 1. and 2.

ἡμέρα· ἡ ἐπιούσα, *the following day*.

6. As any indeclinable modification may be declined with the help of the *article*, *adverbs* are converted into *adj.* by the mere addition of the *art.*, *ex. gr.* μεταξὺ, *between*, ὁ μεταξὺ τόπος, *the intermediate place, the place situated between*; πέλας, *near*, αἱ πέλας κῶμαι, *the neighbouring villages*, οἱ τότε ἄνθρωποι, οἱ πάλαι σοφοὶ ἄνδρες, ἡ ἄνω πόλις, *the upper town*, εἰς τὸν ἀνωτάτω τόπον, (see § 115, 6.) ἡ ἐξαίφνης μετὰστασις, *the sudden removal*, &c.¹ Under this head comes also ἡ οὐ διάλυσις, and the like, see below, § 148. *Obs.* 3. Or the *adverb* comes after, and the *art.* is repeated: "Ὅταν ἐγείρησθε ἐκ τῆς ἀμελείας ταύτης τῆς ἄγαν, *when you awake from this excessive remissness*.

7. If the *subst.* being sufficiently known from the context or

¹ The Latin language, not having any *art.*, must resort to a kind of juxtaposition to use such expressions, and that only in comedy, *heri semper lenitas*, Terentius.

idea itself, be altogether omitted, the *adv.* assumes the *appearance* of a *subst.*, *ex. gr.* αὔριον, *to-morrow*, omitting the word ἡμέρα, *day*, gives ἡ αὔριον, *the morrow*; ἡ Λυδιστὶ, *the Lydian music* (ἁρμονία being understood); οἱ τότε, *the men of that time*; ἐς τοῦπίσω, (for τὸ ὀπίσω, with the probable omission of μέρος,) *backwards, towards the hind part*; Anacreon has, Τὸ σήμερον μέλει μοι, *I care only for to-day*, i. e. *for what is to-day, what occurs to-day*; for it is not always possible to supply a definite *subst.* when the *art.* is *neut.*, nor is there any occasion to supply a *subst.*

8. On the other hand, *Infinitives*, and any word or phrase considered in itself as an *object*, become *actual* substantives by the *art.* being prefixed:

1.) *Infinitives*, *ex. gr.* τὸ πράττειν, *the acting, being engaged in business*, τὸ κακῶς λέγειν, *the evil-speaking, backbiting*, ἡδομαι τῷ περιπατεῖν, *I find pleasure in walking*. The use of the *infin.* as a *subst.* is very extensive in Greek, as will be seen § 140.

2.) Any word or phrase, considered in itself as an *object*, *ex. gr.* τὸ λέγω, i. e. the word λέγω.—Plato *Protag.* 345. Περὶ ἑαυτοῦ λέγει τοῦτο τὸ ἐκόν. *Phædr.* 129. Καταχρήσασθαι δὲ αὐτὸν τὸ, Πῶς δ' ἂν ἐγὼ τοιόσδε τοιῶδε ἐπεχέρισσα, *he must make use of this speech, How could I have attacked such a one!*

9. The short particles, as δέ, τὲ, γὰρ, δὴ, γάρ, μὲν, μὲν δὴ, τοίνυν, are usually placed between the *art.* and the *subst.* or its representative: ὁ γὰρ ἄνθρωπος, ἡ μὲν γὰρ τέχνη, &c.

Obs. 4. Any word denoting an *object* is generally considered as of the *neut. gender*; but in grammar it is customary to give to every word the *gender* belonging to the denomination of that part of speech, *ex. gr.* as we say ἡ ἀντωνυμία, (*the pronoun*), we also say ἡ ἐγώ, (*the pronoun ἐγώ*), and ὁ ἐπεὶ, because of ὁ σύνδεσμος (*conjunction*).

Obs. 5. There is, however, another peculiarity to be attended to. The article τὸ with its accompaniment, omitting any connexion, becomes *adverbial*, *ex. gr.* τὸ τελευταῖον, *finally*, τανῦν, (properly τὰ νῦν,) *now*, τὸ ἀπὸ τοῦδε, *henceforth* (compare below the *accus.* § 131, 8).—See about ἵεναι τοῦ πρόσω, the *Note* to § 132, 4, 2. c., and about some other expressions with the *art.* τὸ or τὰ, below the *adj. neut.* § 128. and the *accus.* § 131.

Obs. 6. In an elliptical sentence the *article* sometimes stands even before a *pronoun relative*, *ex. gr.* Τὸ ὁμοιωθὲν πρὸς τὸ ᾧ ὁμοιώθη, (Plato *Rep.* 510.) *the thing compared contrasted with that to which it is compared*, where ἐκεῖνο might have been used instead of τό: Οὐδὲν τῶν ὅσα αἰσχύνην ἐστὶ φέροντα (Herod. 3, 133): Τοῖς οἷοις ἡμῖν χαλεπὴ ἡ δημοκρατία, *to men like us* (compare below, § 143, 6.) *a democracy is prejudicial* (Xen. *Hist. Gr.* 2, 3, 17): Τῆς (συνουσίας) ὅθεν ἂν φρονιμώτατος εἴη, (Plato *Phædr.* 34.) τὸ ὥσπερ κάρνον, *the walnut-like thing* (Pollux 7, 75); and the

same before other words connected with a subsequent proposition, *ex. gr.* Τὸ πότε δεῖ λέγειν διδάσκει με, literally, *the when one ought to speak teach me*, i. e. *teach me when it is proper to speak*; Ἐν ἔτι λείπεται, τὸ ἦν πείσωμεν ὑμᾶς, i. e. *a case still remains, this, namely, if we could persuade you* (Plato *Rep.* 1. p. 327).

§ 126.—ὁ, ἡ, τὸ, as *Pronoun Demonstr.* and ὅς, ἥ, ὅ.

1. Both the *artic. præpos.* ὁ, ἡ, τὸ, and the *artic. postpos.* ὅς, ἥ, ὅ, were *demonstrative pronouns* in the primitive language instead of οὗτος or ἐκεῖνος. When the language became polished, and more copious, their use was more confined, but even in common prose both retained in several definite instances the power of a real *demonstrative pronoun*.

2. They were most frequently used in this sense on making a division and distinction; in that case ὁ μὲν comes first, and then ὁ δὲ follows once or several times, properly only in speaking of definite objects, *this—that*—: but also of indefinite ones—the one—the other—one more, and so through all *genders* and *numbers*; *ex. gr.* Τὸν μὲν ἐτίμα, τὸν δὲ οὐ, *this (man) he esteemed, that not*; Τὸ μὲν γὰρ ἀνόητον, τὸ δὲ μανικὸν, *one is a silly trick, the other a mad one*; Τῶν πολεμίων, (or οἱ πολέμοι,) οἱ μὲν ἐθαύμαζον τὰ γινόμενα, οἱ δ' ἐβόων, οἱ δὲ συνεσκευάζοντο, *some of the enemies were astonished at what happened, others screamed, others prepared for their retreat*; Τῶν ζώων τὰ μὲν ἔχει πόδας, τὰ δ' ἐστὶν ἄποδα:—Κρεῖσσον καλῶς πένεσθαι ἢ κακῶς πλουτεῖν· τὸ μὲν γὰρ ἔλεον, τὸ δ' ἐπιτίμησιν φέρει:—*Isocrates* says of the Athenians, who had sent out colonies, because their country was over-peopled, that in this way they, Ἔσωσαν ἀμφοτέρους, καὶ τοὺς ἀκολουθήσαντας καὶ τοὺς ὑπομείναντας· τοῖς μὲν γὰρ ἱκανὴν τὴν οἶκοι χώραν κατέλιπον, τοῖς δὲ πλείω τῆς ὑπαρχούσης ἐπόρισαν.—We find in the same manner, οἱ μὲν αὐτῶν—οἱ δὲ, *some of them—others*—. See about ὁ μὲν, ὁ δ' οὐ, § 149. in μέν.

3. The genuine Attics seldom use the *artic. postpos.* in this way, (ὅς μὲν, ὅς δὲ, &c.—ἃ μὲν, ἃ δὲ, &c.) but later writers, like Plutarch, very frequently.

Obs. 1. There is an instance in Demosth. *pro Cor.* 248. Reiske, Πόλις Ἑλληνίδας, ἃς μὲν ἀναιρῶν, εἰς ἃς δὲ τοὺς φυγάδας κατὰγων, *destroying some Greek cities, bringing the exiles back to others*.

4. In a narrative, ὁ, ἡ, τὸ, frequently stands but once with δὲ in reference to an object already named, *ex. gr.* ὁ δὲ εἶπε, *but this one said*; τὴν δὲ ἀποχωρῆσαι, (the *accus.* with the *infin.*) *that this (female) then went away*.

5. When the question is of persons as subjects or agents, such a proposition may also be connected with καὶ, in which case the *nomin.* always has the form of the *artic. postpos.* δς, ἡ, οἱ, αἱ:—but the *accus.* (with the *infin.*) takes the form of the *artic. præpos.* τὸν, &c. *ex. gr.* Καὶ δς, ἀκούσας ταῦτα, ἔωσεν αὐτὸν ἐκ τῆς τάξεως, *the other, having heard this, pushed him out of the rank*, Καὶ οἱ διαλυθέντες, ἐσέβαινον ἐς τὰς νῆας, *Herod. Καὶ τὸν κελεῦσαι δοῦναι, and the other ordered it to be given to him.*

Obs. 2. Hither belong also the expressions used in relating a conversation: ἡ δ' δς, *said he*, (see § 109. p. 220.) and the elliptic καὶ δς, (*viz.* ἐφη,) *on which the other said.*

Obs. 3. When there is a *præp.* in the sentence, μὲν and δὲ frequently come immediately after it, *ex. gr.* Ἐν μὲν τοῖς συμφωνοῦμεν, ἐν δὲ τοῖς οὐ, *on some points we agree, on others not*; *Isocr. Paneg. 41.* Εἰς μὲν τοὺς ὑβρίζοντες, τοῖς δὲ δουλεύοντες. *See Reiz. de Accent. 13, 69.*

Obs. 4. The distinctions, however, are not always so marked and so corresponding as in the preceding examples; *ex. gr.* οἱ μὲν is frequently followed in the next proposition by τινὲς δὲ, ἔτι οἱ δὲ, or by a name or any other designation.

Obs. 5. From the ancient signif. of the *art.* the expressions τὸν καὶ τὸν, τὰ καὶ τὰ, and the like, are derived; they correspond with the English *this and that*, and are particularly frequent in Demosth.

Obs. 6. The ancient signif. of the *art.* accounts likewise for the poetical *dat.* τῷ adverbially used, *therefore, on that account, Il. ε. 815.* Γινώσκω σε, θεᾶ,—Τῷ τοι προφρονέως ἐρέω ἔπος, *therefore I will candidly tell you*, which may also be expressed by the *accus.* (compare below, § 131, 7.) *Il. γ. 176.* Ἀλλὰ τὰγ' οὐκ ἐγένοντο, τὸ καὶ κλαίονσα τέτηκα, *therefore am I melting in tears.*

Obs. 7. But the use of both articles as demonstrative pronouns is far more general in poetry, especially in Epic poetry, and ὁ, ἡ, τὸ, in Homer, (excepting the instances in which τὸ, τὸν, &c. stand for δ, δν, &c. according to § 75. *Obs. 2.*) are almost every where to be taken in this sense. To be convinced of this, we need only to look at the following passages, *Il. α. 340. δ. 399. ε. 715. ζ. 407. Od. ε. 106.*, which, read superficially, appear to have the usual prosaic *art.*; but the attentive reader, who does not know of any such *art.* in Homer, very soon perceives from the context that in all these passages, and many similar, it is the demonstrative pronoun; the demonstrative power of which, however, may be dispensed with here, and is therefore weakened. In but few passages this little word denotes an object merely as well known and distinguished, or as very much present to the mind of the poet, or where the demonstrative power really is so weakened, that its dwindling into the true Attic *art.* becomes obvious (*Il. α. 167. η. 412. μ. 289.*).—But we must be particularly on our guard against taking this form for the *art.*, when it is separated from the *subst.* by the *verb* and the whole proposition, as, Ἡ μὲν ἄρ' ὥς εἰποῦσ' ἀπίβη πόδας ὠκεία Ἴρις: for here ἡ as a demonstrative pronoun is to be rendered by *she*, whose name is mentioned after in the poetical way, *thus she spoke, and departed, the swift-footed Iris.* This is proved by those passages in which the real pronoun οἱ (to him) is followed in the same way by the *subst.*, *ex. gr. Od. ν. 106.*—Thus even in Homer this *subst.* nature of ὁ, ἡ, τὸ, apparently raises an *adj.* to a *noun subst.*, *ex. gr. Il. ρ. 80.* τὸν ἀριστον, *the bravest*, α. 33. ὁ γέρον, *the old (man)*, and frequently οἱ ἄλλοι, τᾶλλα. In all these instances ὁ, ἡ, τὸ, as *subst.* has its *adj.* along with it, and the sense properly is, *him the bravest, he the old (man), those, the others, that, the other.* But here too the pronoun demonstrative, as it may be dispensed with, is often weakened, and its dwindling into the usual article very evident.

§ 127.—*Pronouns—Adj.* πᾶς.

1. a.) The *pronouns demonstrative* οὗτος and ὅδε are sometimes employed instead of *adverbs of place*; *ex. gr.* Plato *Rep.* 1. (in the beginning,) Ἠρώμην ὅπου εἶη, οὗτος ἔφη, ὅπισθεν προσέρχεται, *I asked where he was; there he comes, said the other, behind you.* The *demonstrative* ὅδε is chiefly used in this manner by poets, (*Od.* α. 185. χ. 367.) and in particular very frequently by tragic poets (*Schæf. Meletem.* 77).

b.) οὗτος and ὅδε (and the *adverbs* οὕτως and ὥδε) differ from each other in so far as οὗτος refers, though with some exceptions, to the antecedent, and ὅδε to the subsequent words in a sentence; οὗτος is in good prose employed at the beginning of a sentence which is introduced by a *pron. relative*.

c.) The *pronouns demonst.* are frequently omitted before the *pronouns relative*, as in Latin, *ex. gr.* (ταῦτα) ἃ σὺ εἶπες, and in the locutions σημεῖον δέ· τεκμήριον δέ, (see § 151 towards the end,) ἔστιν οἷ—§ 150.

2. The three principal signif. of the *pronoun αὐτός* (§ 74, 2.) must be carefully discriminated.

I. It signifies *self*,

a. when it belongs to another *noun*, so as to be in *apposition* with it, that is to say, either behind it, or even before the *article*, *ex. gr.* Μᾶλλον τοῦτο φοβοῦμαι ἢ τὸν θάνατον αὐτὸν, *I fear this more than death itself*; Αὐτὸν τὸν βασιλέα ἀποκτείνειν ἐβούλετο, *he wanted to put to death the king himself*.

b. when, the *pronoun personal* being omitted as sufficiently known from the context, it stands for *I myself, he himself*. In that case it is chiefly in the *nomin.*, *ex. gr.* αὐτὸς ἔφη, *he himself said it*; παρεγενόμην αὐτὸς, *I myself got there*;—it is used in the oblique cases only, when the sentence begins with them, *ex. gr.* αὐτὸν γὰρ εἶδον, *for I saw him himself*.

II. It is employed instead of the *pronoun personal* of the 3 *pers.*, but merely in the oblique cases, as in English *him, her, it, to him, &c.* (in Latin *eum, &c.*) In this sense it can come only after other words of the sentence or proposition, *ex. gr.* ἔδωκεν αὐτοῖς τὸ πῦρ, *he gave fire to them*; οὐχ ἑώρακας αὐτόν; *have you not seen HIM?* Τὸ δέρας Αἰήτη ἔδωκεν, ἐκεῖνος δὲ αὐτὸ

καθήλωσεν, *he gave the skin to Æëtes, but the latter nailed it up.*—See also 7.

III. It means *the same*, when it is immediately preceded by the *article*; *ex. gr.* ὁ αὐτὸς ἀνὴρ, *the same man*; ἐκέλευσε τὸ αὐτὸ (or ταὐτὸ) ποιεῖν, *he ordered him to do the same.* (See its construction with the *dat.* below § 133, 2.)

Obs. 1. Hence it follows that the *nomin.* αὐτὸς, &c. never signifies *he alone*, &c. But under the second head must also be ranked those instances, in which the subject, according to the Greek construction, is stated in an oblique case, especially in the *gen. absolute*, and with an *infinitive* in the *accus.*; the oblique cases of αὐτὸς must then be rendered by *he, she, it*, *ex. gr.* ἐπικειμένων δ' αὐτῶν, *but as THEY rushed in*; μετὰ ταῦτα, ἀπέλθειν αὐτὸν, *that after this HE departed*; Soph. Philoct. 777. (pray) μὴ σοι γενέσθαι πολύπονα αὐτὰ, (*viz.* τὰ τόξα, *the bow*,) *that IT be not troublesome to you.*

Obs. 2. The Epic poets also employ αὐτὸς without the *article*, for ὁ αὐτός: and sometimes it is used even in prose for *μόνος*, *alone*, *ex. gr.* αὐτοὶ γὰρ ἴσμεν, *for we are alone*; the English *we are by ourselves*; αὐτὰ τὰ πρὸ τῶν ποδῶν ὀρᾶν, *to observe only what is before your feet*, Xenoph. *Laced.* 3, 5.

3. The *pronoun* αὐτὸς loses its emphasis in the *reflective pronouns* ἑαυτὸν, σεαυτὸν, &c. (§ 74, 3): αὐτὸν σὲ means *thyself*, but σεαυτὸν simply *thee* as the *reflective pronoun*, (which, however, in English is expressed with *self*), *ex. gr.* ἔθιζε σεαυτόν (*in French barely accoutume-toi, but in English accustom thyself*). Thus the *pronoun reflective* of the 3 *pers.* (ἑαυτὸν or αὐτὸν) answers to the Latin *sui, sibi, se*, and, like this, it is also used when it refers to the first subject of two connected propositions, where we still say *him* in English; *ex. gr.* Νομίζει τοὺς πολίτας ὑπηρετεῖν ἑαυτῷ, *he thinks his fellow citizens are subject to HIM.* But in this last case it may also be simply αὐτὸν or ἐ (οὗ, &c. σφεῖς, σφᾶς, &c. See *Obs.* 3).

Obs. 3. The Attics use ἐ, &c. in this combination chiefly 1.) when there is no emphasis, and when it would be the enclitic με in the 1 *pers.*, Plato *Rep.* 1. (*init.*) Κατιδὼν ἡμᾶς, ὁ Πολέμαρχος ἐκέλευσε δραμόντα τὸν παῖδα περιμεῖναι ἐ κελεῦσαι, *he bid the slave tell us to wait for him*; in the same way we have οἱ, Xen. *Anab.* 3, 1, 5. Plato *Phædo* p. 117. *Protag.* 316. σφίσιν, Xenoph. *Hell.* 5, 4, 11. &c. But 2.) when, in a speech alluded to in *sermone obliquo*, the speaker himself is mentioned, this *pronoun* is frequently used in opposite propositions and the like, entirely as ἐμέ. See, for instance, Plato *Rep.* 10. p. 617. where σφᾶς, οὗ, ἐ, occur in this way.—The *sing.* of this form is altogether very rare with the Attic writers, but the *pl.* was familiar to them both ways; they have even the *nomin.* σφεῖς, when a quoted speech or opinion, the speakers, or those who give their opinion, are themselves the subject, *ex. gr.* Xen. *Anab.* 7, 5, 5. Λέγειν ἐκέλευον, ὅτι οὐδὲν ἂν ἦτρον σφεῖς ἀγάγοιεν τὴν στρατιάν, *they bid them say that they would lead the army on equally well.* In this case αὐτοὶ might be used, but it would rather signify *they themselves*: in the *sing.*, however, nothing but αὐτὸς can be used in this case both for *he* and *he himself*. See about the *nomin.* ἱ the *Note* to § 72, 3.

Obs. 4. Examples of ἑαυτὸν or αὐτὸν thus employed are found in Isocr. *Paneg.* 12.

Οἱ μὲν (οἱ θεαταὶ) ὅταν ἴδωσι τοὺς ἀθλητάς ἑαυτῶν ἔνεκα πονοῦντας, where ἑαυτῶν refers to the spectators, to which corresponds exactly in the next following sentence, Οἱ δὲ (οἱ ἀθληταὶ) ὅταν ἐνθυμηθῶσιν, ὅτι πάντες ἐπὶ τὴν σφετέραν θεωρίαν ἤκουσιν —σφετέραν, (formed of the simple ἔ, σφεῖς,) which refers to the combatants: again in Eurip. *Hipp.* 977. Xenoph. *Mem.* 1, 2, 52. Plato *Phædr.* 259. But in many instances of this kind αὐτὸν may also be used, in which case the proposition is stated by the writer as his own view of the subject. See *Exc. X. ad Demosth. Mid.*

Obs. 5. The *reflective pronouns* of the 3 *pers.* have sometimes the power of a general *reflective pronoun*, which stands also for the 1 and 2 *pers.*, as ἑαυτοῦ, αὐτοῦ, for ἑμαιοῦ and σουτοῦ. This has been perfectly ascertained and is acknowledged by the ancient grammarians, (see Timæus with the *Note* of Ruhnken, p. 92.) and extends likewise to prose; but the passages occurring in prose writers are still open to critical examination. The Attic *senarius* is an instance in point, *ex. gr.* Soph. *Œd. T.* 138.

Ἵπὲρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων,

Ἄλλ' αὐτὸς αὐτοῦ, τοῦτ' ἀποσκεδῶ μύσος,

for the sake of myself, for my sake. Other poets go still further; not only use σφέτερος without any distinction of *pers.* or *number* in the sense of *one's own*, but also ἔ, οἱ, ἐός, Apoll. partly (like the Latin *se*) for the *pl.*, and partly as a *pronoun reflective* of the 1 and 2 *pers.* (see Wolf. *Proleg. ad Hom.* 247.)

Obs. 6. The *genitives* of the *pronoun αὐτός* are added, corresponding with the Latin usage, to the *pronouns possessive*, for the purpose of strengthening the power of the latter; in English we say: *my own*, &c.:

αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο, sua ipsorum temeritate perierunt. Hom. *Od. a.* 7.

We meet with this addition less frequently in prose, on account of the *pronouns possessive* (see below 7) being usually rendered by the *pronouns personal*. The *gen. of a subst.* instead of αὐτοῦ, &c. may be also joined to the *pron. possessive*, *ex. gr.* διαρπάζουσι τὰ ἑμά, τοῦ κακοδαίμονος.

4. The *pronoun indefinite* τίς is also used for the German *man*, French *on*, English *one, they, people*, *ex. gr.* Ἀνθρωπον ἀναιδέστερον οὐκ ἂν τις εὔροι, *one cannot find a more impudent man*; even it refers to a whole assembly, *ex. gr.* Ἦδη τις ἐπιδεικνύτω ἑαυτὸν, *now one must distinguish one's self (every one of you must distinguish himself)*. See about the *neut.* τί, § 150. The *pronoun interrog.* τίς, τί, is also used as in English for an *indirect interrogation*: ἡρώτα με τίς εἶην, *he asked me who I was*.

Obs. 7. Hence τίς, τί, is likewise employed with some *verbs* denoting merely *inquiry* or *investigation*, instead of ὅστις, ὃ τι, Xen. *Anab.* 3, 3, 18. Ἦν οὖν ἐπισκεψώμεθα, τίνας αὐτῶν πέπανται σφενδόνας, *if we now inquire or examine which of them have slings*. Compare § 139, H. 2.

5. Ἄλλος without any *article* is the Latin *alius*, '*another*;' ἕτερος without the *article* is the same, but denotes a stronger difference, but ὁ ἕτερος always makes a distinction only between two objects; it is the Latin *alter*, '*the other*,' see § 78, 4. In the *pl.* ἄλλοι means *others*, and οἱ ἄλλοι *the others*, '*ceteri*;' οἱ ἕτεροι supposes a more distinct separation into two parts, *the other party*. The *sing.* ὁ ἄλλος denotes a *whole* exclusively and in opposition to a definite *part*: ἡ ἄλλη χώρα, *the whole remain-*

ing country, the rest of the country, all the other parts of the country.

6. Most pronouns and the *adj.* πᾶς and ἅπας come either before the *article* or after the *subst.*, *ex. gr.* τούτων τῶν ἀνδρῶν, *of these men*; ὁ ἀνὴρ οὗτος, *this man*; δίκην ἔτινε ταύτην, *he suffered this punishment*; πάντες οἱ Ἕλληνες, *all the Greeks*; τῷ δήμῳ ἅπαντι, *to the whole people*. But seldom and rather emphatically πᾶς is between the *article* and *subst.*: οἱ πάντες βόες τε καὶ ἵπποι, *Plato*. When πᾶς is without an *article* in the *sing.*, it is commonly used for ἕκαστος, *ex. gr.* πᾶς ἀνὴρ, (the French *tout homme*,) *every man*.

Obs. 8. Several adjectives, as ὅλος, μέσος, ἔσχατος, ἄκρος, ἥμισυς, take the same position, though with a difference of signification, since, for instance, ἐσχάτη ἡ νῆσος, means, *the island (at its extreme point), the end of the island*; but ἡ ἐσχάτη νῆσος, *the (extreme) most distant island* (in speaking of several islands). ἐν μέσῳ τῇ ἀγορᾷ, *in medió foro*, but τὸ μέσον στίφος, (*Xen. Anab. I. 8, 13.*) *the inmost division of troops*.

Obs. 9. The *art.*, however, must be omitted with all pronouns enumerated in text C., if they be not connected in an adjective signification with their substantive, but are referred to by the *subst.* as by a *predicate*. Thus, for instance, αἰτίαι μὲν αὗται ἦσαν, *these were the reasons* (but αὗται αἱ αἰτίαι, *these reasons*); τούτῳ παραδείγματι χρῶνται, *this they quote as an example*. Compare Dawes' *Misc.*, p. 300, Reisig. *Conj.*, p. 177, &c. Real exceptions to this rule are only those instances in which substantives are added to the above-mentioned pronouns, which, when taken even in a definite sense, do not require the *art.*, *ex. gr.*: ὅδε Ἀριστάρχος αὐτὸς βασιλεὺς, πάντες ἄνθρωποι, i. e. *all who are called men*.

7. The pronouns possessive are frequently rendered by the genitives of the pron. personal or reflexive. The usage of speech is the following:

1.) Instead of the pron. poss. of the 1 and 2 pers. sing., the enclitical forms μου and σου are used, and they are either put before the *art.* or after the *subst.*; hence μου, σου ὁ φίλος or ὁ φίλος μου, σου; or the pron. reflex. ἐμαυτοῦ, σεαυτοῦ, are employed for the sake of emphasis, and they are placed either between the *art.* and the *subst.* or after the *subst.*, the *art.* being repeated. Hence ὁ ἐμαυτοῦ, σεαυτοῦ φίλος, or ὁ φίλος ὁ ἐμαυτοῦ, σ.

2.) Instead of the third pers. of the pron. poss., which is scarcely ever employed in prose, the gen. αὐτοῦ, ἧς, αὐτῶν are used, and these again either before the *art.* or after the *subst.*, if the words signifying possession do not refer to a subject contained in the principal proposition; hence αὐτοῦ, &c. ὁ φίλος or ὁ φίλος αὐτοῦ, &c. The pron. reflex. ἑαυτοῦ, ἧς, ἑαυτῶν, is used (taking the same position as has been pointed out in number 1. b.) if the word signifying possession refers to the subject of

the principal proposition ; hence ὁ ἑαυτοῦ, &c. φίλος and ὁ φίλος ὁ ἑαυτοῦ, &c.

3.) The first and second pers. plur. of the pron. poss. are by far more usual than the circumlocation with ἡμῶν and ὑμῶν.

Obs. 10. This is the usage constantly observed in Attic prose ; for examples see Rost's *Grammar*, § 99. The pron. poss. ἐμός, σός, &c. are used like *adj.* ; hence ὁ ἐμός φίλος or ὁ φίλος ὁ ἐμός. That αὐτοῦ, αὐτῶν, may be employed instead of the pron. reflex. ἑαυτοῦ, &c. follows from text 3.

8. With words expressive of constantly relative ideas, as a *son, father, friend, master, the hand, foot, &c.* the pron. poss. is never used, but supplied by the *art.* alone.

See about the premised enclitic gen. μου, σου, instead of the Dat. commodi, § 133. *Obs.* 5.

§ 128.—Of the Neuter Adjective.

1. The *neuter* of all kinds of *adj.* is used alone without a *subst.* or even as a *subst.* for any indefinite or vague object, and in many instances it is, as in Latin, in the *pl.* when we should use the *sing.* : εἶπε ταῦτα, *he said this* ; τὰ καλὰ (*the beauty, the beautiful, viz. all which is beautiful*) ; οὐδὲ τὰ ἀναγκαῖα δύνανται πορίζειν, *they cannot even procure the needful (the necessary things)*. Hence, τὰ ἐμὰ, for instance, signifies not only *my effects*, but also more indefinitely *whatever concerns myself*.

2. The *neuter* in the *sing.* rather denotes the abstract idea of objects, *ex. gr.* τὸ καλόν, *the beauty (the beautiful abstractedly considered in itself)* ; τὸ θεῖον, *the divinity (any divine nature, of which we have but an obscure notion)* ; τὸ τῆς γυναικὸς δοῦλον καὶ θεραπευτικόν, *the slavish and submissive condition of women*. Whence also the *neuter* of a *part.* is employed as an *abstractum*, *ex. gr.* τὸ συγκεχωρηκός, *the yielding, i. e. an indulgent, yielding disposition*.

Obs. 1. The *neuter* of the *article* alone with the *gen.* is still more indefinite ; it denotes a mere *reference, derivation*, and the like : Τὸ δὲ τῶν χρημάτων μάλιστα ποθεῖτε ἀκοῦσαι, πόσα καὶ πόθεν ἔσται, *with respect to the money, you are particularly anxious to hear how much it is, and whence it is to come* ; Demosth. Τὰ τῶν θεῶν φέρειν δεῖ, *we must bear what comes from the gods*.

Obs. 2. Hence comes a particular circumlocation peculiar to the Attics, that of both τὸ and τὰ with the *gen.*, which will best appear from examples. Thus they often say τὰ τῆς τύχης, when we should simply say *fortune* ; Demosth. *Ol.* 1. Ταράττει αὐτὸν τὰ τῶν Θετταλῶν, *the Thessalians (whom he distrusts) fill him with care* ; τὰ τῶν βαρβάρων ἐστὶν ἀπιστα φύσει, *barbarians are naturally distrustful* ; τὸ τῆς πόλεως γενναῖον καὶ ἐλεύθερόν ἐστι, *the nature of the state is something noble and free*, Plato, *Menex.* 17 ; and on describing a beautiful place, πάντων δὲ κομψότατον τὸ τῆς πόας, *but the most beautiful of all is the grass*, Plato *Phædr.*—Hence the *neuter* of the

pronoun possessive often serves in this manner for the *pronoun personal* : τὸ ἐμὸν for ἐγώ, properly *what concerns me, my person*.

Obs. 3. The Greeks can also use πάντα, (like the French their *tout*, in *tout court*, *tout fuit*,) for *every one* ; *ex. gr.* Eurip. Τῶν βαρβάρων γὰρ δοῦλα πάντα πλὴν ἐνός, *among the barbarians all are slaves (in French tout est esclave) except one, i. e. τὰ τῶν βαρβάρων πάντα, for οἱ βάρβαροι πάντες.*

Obs. 4. The *neut.* of the *adj.* instead of the *adv.* is seldom used in prose except in the *compar.* and *superl.* (§ 115, 4.); but it occurs frequently in poetry, *ex. gr.* δεινὸν βοᾶν, *to cry out dreadfully*, ἐκπαγλα φιλεῖν, *to love excessively*. A similar use principally of the *neuter* in the *plur.* is not very rare in prose. The *adj.* then, properly speaking, is not employed instead of the *adverb*, but is rather to be considered as standing in the *accus. case*, and must be explained according to the analogy of the usage of speech treated of in § 131, 3. Compare Xen. *Anab.* V. 9, 5 : ἤλλοντο ὑψηλά τε καὶ κούφως. The *adverbial* signif. of *pronouns* and similar general *adj.*, as τὸ πᾶν, *entirely, totally* ; τὰ πολλὰ καθεύδει, *he is mostly (the greatest part of time) asleep*, &c. is easily understood. We may also notice τοῦτο μὲν—τοῦτο δέ, *on one hand—on the other hand* ; τὰ μὲν—τὰ δέ, *partly—partly* ; both forms being perfectly *adverbial* : *ex. gr.* Demosth. *Lept.* 474. Xenoph. *Mem.* 1, 3. *init.*

§ 129.—Of the Noun in connexion.—Subject and Predicate.

The signification of the words *subject* and *predicate*, and the general rules of construction, are supposed to be sufficiently known from the Latin grammar. The rules we shall give are therefore confined to the peculiarities of the Greek language ; and we remark only that the *predicate*, when it is a *subst.*, is used according to its nature without an *art.*, since instances like ἀνακαλοῦντες αὐτὸν τὸν εὐεργέτην, τὸν προδότην are easily accounted for, without interfering with the general rule. The *predicate* is always placed first when the *subject* is without an *article*. For examples see § 124. *Obs. 4.*

1. The *nomin. neut. pl.* commonly has in Greek the *verb* in the *sing.* ; τὰ ζῶα τρέχει, *the animals run* ; ταῦτά ἐστιν ἀγαθὰ, *this is good* ; Ἀθηναίων ηὔξετο τὰ πράγματα,—ἔστι ταῦτα, *this is, i. e. that is true* ; τῶν ὄντων, τὰ μὲν ἐστὶν ἐφ' ἡμῖν, τὰ δ' οὐκ ἐφ' ἡμῖν (*in our power*).

Obs. 1. But whenever the subject denotes animated objects, the *pl.* is again preferred in prose writers : Plato, *Cach.* p. 180. τὰ γὰρ μενράκια—ἐπαινοῦσιν : or whenever the idea of singleness or of multitude is particularly alluded to, *ex. gr.* φανερά ἦσαν ἀνθρώπων καὶ ἵππων ἰχνη πολλά. Xen. *Anab.* I. 7, 17. But poets use the plural without any such reason.

2. Whenever a *verb* has for its subject several individually-named objects, which come after, the *verb* frequently is in the *sing.*, *ex. gr.* Ἔστι καὶ ἐν ταῖς ἄλλαις πόλεσιν ἄρχοντές τε, καὶ δῆμος : if ἄρχοντες stood alone, the construction would necessarily require εἰσί :—Ἰνα γίγνηται αὐτῇ ἀρχαί τε, καὶ γάμοι, καὶ ὄσαπερ, κ. τ. λ.—Plato *Rep.* 2. p. 363.

Obs. 2. One instance, where the *verb* comes after, occurs in *Il. p. 386. Γούνατά τε, κνημαί τε, πόδες τε*—Χεῖρές τ' ὀφθαλμοί τε παλάσσετο.

Obs. 3. Some dialects allow themselves to construe the *verb* in the *sing.* also with the *pl.* of *nouns masc. and fem.* denoting things, which peculiarity, as it is much used by Pindar, is generally called *schema Pindaricum*. This construction is a little more natural, yet still uncommon, when the *verb* comes first, as in *τῆς δ' ἦν τρεῖς κεφαλαί*, mentioned above in the *Note* to § 108, and in such a construction we even meet with the proper names of persons. See in this respect *Lesbon. 184. Herm. ad Pind. Ol. 8, 10, 11, 5. Valek. ad Herod. 5, 12.* Hither belongs also the usual expression *ἔστιν οἷ, &c.* See § 150.

3. Nothing however is more common than for the meaning of a sentence to change its grammatical precision; this is called the

constructio κατὰ σύνεσιν.

Thus we meet a., with the *plural instead of the singular with nouns collective*; b., with *predicates* adopting the *natural gender* of the subject, to which they refer.

Examples, a.) ὧς φάσαν ἡ πληθύς. *Hom. thus spoke the multitude.*—*Thuc. 5, 60. τὸ στρατόπεδον ἀνεχώρουν*¹: and the same with pronouns, if they refer to nouns collective: *Thuc. 3, 4. λαθόντες τὸ τῶν Ἀθηναίων ναυτικόν, οἱ ὥρμουν, &c. ibid. 1, 36. ὁ Θεμιστοκλῆς φεύγει ἐς Κέρκυραν, ὧν αὐτῶν εὐεργέτης.*—*b.) τὸ μειράκιόν ἐστι καλός*: the case is the same in the participial constr. *Thuc. 4, 15. τὰ τέλη, καταβάντες ἐς τὸ στρατόπεδον*: and in circumlocutions with the *gen.*, the *predicate* then taking the *gender* of the word, which stands in the *gen.*: *Plato Rep. viii. p. 563. τὸ τῶν θηρίων (i. e. τὰ θηρία) ἐλευθερώτερα ἐστίν.* *Hom. Il. β. 459. ὀρνίθων ἔθνεα πολλὰ—ἀγαλλόμεναι πτερύγεσσιν.*

Obs. 4. In a speech, though addressed to many, the principal person alone is often accosted, and the verb is used in the *plur.*; *Soph. Phil. 466. ἤδη, τίκνον, στέλλεσθε*; On the other hand the *sing. of imperatives* is often used, although several persons be mentioned or addressed: *εἰπέ, ἄγε, φέρε, ἰδέ*: *Arist. Pax 383. εἰπέ μοι, τί πάσχει' ὦνδρες, Comp. § 115. Obs. 7.*

Obs. 5. A single person sometimes speaks in Greek of himself in the *pl.*, the same as in Latin, and particularly often in Greek Tragedies; but when a female speaks, the predicate always is in the *pl. masc.* Thus *Electra* says in *Soph. El. 391. πεσοῦμέθ', εἰ χρὴ, πατρὶ τιμωρούμενοι.* See in this respect *Herm. ad Viger. n. 50.*

4. The copula (*εἶναι, γίγνεσθαι, &c.*), if placed closer to the predicate than to the subject, takes sometimes the number of the predicate. *Herod. 6, 112. ἦσαν δὲ στάδιοι οὐκ ἐλάσσονες τὸ μεταίχμιον αὐτῶν ἢ ὀκτώ.*

5. As the *dual* is not a necessary grammatical form, (§ 33, 2.) any proposition about two objects may be expressed in the *pl.*, and when the subject is expressed in the *dual*, the *verb* may

¹ We meet with the *plur.* even in the *Genit. Absolut. τοῦ στόλου—πλεόντων*, in *Demosth. Mid. § 45.*

yet be in the *pl.*, and *versa vice*, and the different predicates and references to the subject may again interchange the two forms according to the exigency of euphony.

Examples. Hom. *Il.* ε. 275. τῷ δὲ τάχ' ἐγγύθεν ἦλθον, ἐλαύνοντ' ὤκέας ἵππους. δ. 452. ὥς ὅτι χεῖμαρ' ῥοὶ ποταμοὶ κατ' ὄρεσφι ῥέοντες—συνβάλλετον, &c. η. 279. μηκέτι, παῖδε φίλω, πολεμίζετε, μηδὲ μάχεσθον.

Obs. 6. *Nouns* strictly belonging together require the uniformity of § 123, except that 1.) the *numerals* δύο and ἄμφω are sometimes construed with the *pl.* (δυσὲν ἡμερῶν,) and 2.) the construction with the *part.* shares the licence of the *verb*, *ex. gr.* Aristoph. *Ran.* 573. νῶ—δύσασαι ἀνεπηδήσαμεν, Eurip. *Alc.* 903. δύο ψυχὰς συνέσχεν ὁμοῦ—διαβάντε. (The uncommon instances of a *dual* instead of the requisite *pl.* are stated § 33. *Obs. 7*, and § 87. *Obs. 6*.)

6. When the *adj.* as a predicate is separated from the *subst.*, it is often in the *neuter*, though the *subst.* be either *masc.* or *fem.*, and in the *sing.* though the *subst.* be in the *pl.* The object is then considered in the aggregate as a whole, as one thing; hence we may always mentally supply the idea of a *thing* or *something*.

Examples: ἡ ἀρετὴ ἐστὶν ἐπαινετὸν, *virtue is praiseworthy*; οὐκ ἀγαθὸν πολυκοιρανίη, Hom.; εἴθ' ἡδὺν, εἴτ' ἀνιαρὸν παῖδες γίγονται, ἀγνοεῖ,—χαλεπὸν ἀκροατὴς ἀσύνητος, where we could say in English more fully, *a stupid hearer is a disagreeable thing*,—Aristoph. *Eccl.* 236. Χρήματα πορίζειν εὐπορώτατον γυνή. It is most usually done when the *adj.* refers to several separate objects, which have been named before, and which are all, or the greatest part of them, *things*: Τὸν αὐχένα καὶ τὴν κεφαλὴν φαίνει κεχρυσωμένα, Herod.: Ἀνὴρ Καρμάνιος καὶ κύων ἀμφοτέρα ἀγριώτατα, Ælian, *H. A.* 3, 2.

Obs. 7. The predicate is often expressed by an adverb, either when the adjective form of an adverb does not exist, (compare § 125, 7.) or when the *adverb* and *copula* coalesce into one idea. Such adverbs are: ἄλλως, σίγα, ἀκὴν (Hom.), ἐκάς, ἐγγύς or ἐγγύθεν, πλησίον, δίχα, χωρὶς, *ex. gr.* (Xen.) ὅτε ἐγγύς, χωρὶς ἦσαν, ἐγγύτερον ἐγίγοντο: further καλῶς, κακῶς, χαλεπῶς εἶναι, *ex. gr.* εἰ τι τῶνδ' ἐστὶν καλῶς. Eurip.

7. The subject, as in Latin, commonly is not expressed, whenever the termination of the *verb* and the context sufficiently show it, and when there is no particular stress on it, whilst in such a case we always use the *pronouns personal*, *I, thou, he, she, it*, &c.

Obs. 8. Any *substantive* (or word) in a principal sentence, although it be in an *oblique case*, needs not be repeated in a collateral sentence, on its becoming the subject of the latter. Herod. 9, 8. τὸν Ἰσθμὸν ἐτείχεον καὶ σφι ἦν πρὸς τέλει. The case is the same in *dependent* propositions, the *subj.* of which is frequently the *object* in the *principal* proposition, whether it be the immediate or more distant one, Compare § 151. I. 6.—Some noun may be added by way of apposition to the pronoun,

which is omitted, though implied in the termination of the verb; *ex. gr.* ὁ δὲ Μαίας τῆς Ἀλάντος διακονοῦμαι αὐτοῖς, i. e. "and I the son of Maja, daughter of Atlas, wait on them." Lucian.—It is likewise to be remarked, that the Greek adds an article to any noun, which is placed as an apposition to a *pron. pers.*, even if the latter be only implied in the termination of the verb. Xen. Anab. IV. 6, 16. ἐγὼ ὑμᾶς ἀκούω τοὺς Ἀθηναίους δεινούς εἶναι κλέπτειν τὰ δημόσια. Compare Krueger in 1, 7, 7.

8. The *noun* of the subject is likewise omitted, when the *verb* denotes the *usual occupation* or *profession* of a definite individual known by this occupation, *ex. gr.* σαλπίζει or σημαίνει, *the trumpeter gives the signal with the trumpet*. Thus Demosth. says, ἀναγνώσεται ὑμῖν, *he shall read to you*, (speaking of the usual appointed reader,) and Herod. in speaking of *usual occupations at sacrifices*, the *chace*, &c. (2, 47. 70.) Compare below, *Obs.* 9.

9. The same is done, where we say *it*, meaning some effect of nature, or the result of circumstances, *ex. gr.* ὕει, *it rains* (where we must not understand Ζεὺς, although the Greeks often said ὁ Ζεὺς ὕει, and the like): προσσημαίνει, *it announces itself* (*ex. gr.* in the atmosphere); ἐδήλωσε δὲ, *and so it showed itself* (Xenoph. *Mem.* 1, 2, 32).

10. *Impersonal verbs*, that is to say, *verbs* which have no reference to any person or subject, are of a very different nature; the subject with them is not a kind of mystery, or left in the dark, but the action, to which they refer, whether it be expressed by an *infin.* or any dependent proposition, is the real subject of such *verbs*, of which *verbs* the peculiarity consists simply in their subject not being expressed by a *noun* or *infin.*, with an *article*, supplying the place of a *noun*; *ex. gr.* ἔξεστί μοι ἀπιέναι, i. e. τὸ ἀπιέναι ἔξεστί μοι, (*to go away is permitted to me*,) *it is permitted to me to go away* (*I am at liberty to go*). Of this kind are δεῖ, χρὴ, ἀπόχρη, δοκεῖ, (look for all these above among the *Anomalous*), πρέπει, *it becomes*, ἐνδέχεται, *it is possible*, and others, of which some also admit of *personal* constructions, which are easily understood; hence complete phrases, like ἔχει λόγον, (*consentaneum est*,) are to be considered as *impersonals* of this kind.

11. The French *on* is most commonly rendered (according to § 127, 4.) by the *pronoun* τις, in some cases also by the 2 *pers.*, *ex. gr.* φαίης ἂν, (*on diroit*,) 'you would say;' or, as in Latin, by the 3 *pers. pl.*, or by the *pass.*, chiefly in the expressions, φασὶ, λέγεται, but also in other expressions (Thuc. 7, 69). Ὅπερ πάσχουσιν ἐν τοῖς μεγάλοις ἀγῶσιν.

Obs. 9. The word *τις* may also be omitted, and consequently the 3 *pers. sing.* used alone, if by the French general pronoun *on*, the Eng. *one*, we understand either 1.) the person who performs the action, (compare 8.) *ex. gr.* Τὸν λαμπτήρα προσενεγκάτω, (*qu'on apporte la lanterne*), “let the lantern be brought;” Xenoph. *Symp.* 5, 2; or 2.) the indefinite subject of a preceding verb, *ex. gr.* Οὐκ ἔστιν ἀρθῶς ἡγεῖσθαι ἐὰν μὴ φρόνιμος ᾖ, *it is impossible to be a good commander in chief, if one be not prudent*, Plato *Meno* 38.

12. The copula is also frequently omitted, though only in the *pres. indicat.*, for instance in general sentences: τὰ τῶν φίλων κοινά; or when no obscurity ensues from it: Ἑλλην ἐγὼ, *I am a Greek*; Σιμωνίδῃ οὐ ῥάδιον ἀπιστεῖν; σοφὸς γὰρ καὶ θεῖος ὁ ἀνὴρ.

Obs. 10. There are some words, which are seldom construed otherwise, than in this elliptic manner; as especially the *subst.* ἀνάγκη, χρεὼν, θέμις, καιρὸς, ὥρα; the *adj.* ἔτοιμος, φροῦδος, αἶτιος, ῥάδιος, χαλεπός, and others; the locutions: θαυμαστὸν ὅσον, ἀμήχανον ὅσον, (§ 150.) and the neuter verbal adjectives in *τίον* or (*plur.*) *τέα*. Examples: οὐ καὶ τοῦτο ἀνάγκη; is not this also required? even without ἐγὼ, Luc. *Catapl.* 10.—ποιητέον, *faciendum est* (see § 134, 10). Compare Heind. *ad Plat. Phædr.* 69. Gorg. 68. Valck. *ad Phæn.* 976.

§ 130.—Object.—Oblique Cases.—Omission of the object.

1. The person or thing, on which an action is performed, or to which that action refers—the object—is always in one of these three cases, *gen.*, *dat.*, *accus.*, which on that account are called dependent, *oblique cases*.

2. The proximate object, or necessary relation of the *transitive verb*, without which this *verb* cannot be conceived, commonly is in the *accus.*, λαμβάνω τὴν ἀσπίδα, *I take or seize the shield*; but the remote object named along with the *accus.* and with *intrans. verbs* is connected by a *prep.*, λαμβάνω τὴν ἀσπίδα ἀπὸ τοῦ πασσάλου, *I take the shield from the nail*; ἔστηκα ἐν τῷ ἐδάφει, *I stand on the ground*.

3. The relations of more remote objects, which return most frequently, are generally expressed by a mere *casus*, which in the European languages, which have cases, is chiefly the *gen.* and *dat.*, *ex. gr.* *I give the money to the man, he assured me of his benevolence*.

4. But languages differ greatly in this respect: what is expressed in one by one case, is rendered in another language by another case; and very frequently one language employs a *prep.*, where the other simply uses a case, or some may use either the *prep.* or the *casus*: *ex. gr.* in English, *I gave the letter to him*, or *I gave him the letter*. When we therefore meet with a mere *casus* in Greek, where other languages use a *preposition*, we must not be too hasty with the interpretation

of an omitted *preposition*; we had better assume that the *casus* involves already that idea, which we would render apparent through the medium of a *preposition*.

5. Nothing, however, is more common in the ancient languages, (and it may be considered as one of their fundamental principles,) than that, whenever the object has already been named, and the reference to it is abundantly apparent from the *verb* itself, they do not express either of the two objects, (just as in other instances they do not express the subject and the *pronoun possessive*,) and thus avoid that multiplicity of *pronouns*, which greatly obstructs our modern languages. It will be sufficient to direct the attention of the learner to this particular nature of the ancient languages, with the addition of a few examples: Xen. Cyrop. i. 2, 12. 'Εν ᾗ δ' ἂν τῶν φυλῶν πλείστοι ὦσιν ἀνδρικώτατοι, ἐπαινοῦσιν οἱ πολῖται (here we must mentally supply ταύτην before ἐπαινοῦσιν).—Xenoph. Hell. 3, 4, 3. 'Επαγ-γελαμένου τοῦ Ἀγησιλάου τὴν στρατείαν, (when Agesilaus offered himself to command the army,) διδῶσιν οἱ Λακεδαιμόνιοι (viz. αὐτῷ) ὅσαπερ ᾗτησεν:—Athen. 8. pag. 339. Ὁν ἦν ἴδῃ, τὰς χεῖρας οὐκ ἀφίξεται (viz. αὐτοῦ). But in this, as in all other instances, where it produces an emphasis or harmonious fullness, the *pronouns* may be equally well used.

Obs. 1. When there are two verbs, especially a *participle* and the definite tense of another verb, which have but one *object*, the Greek expresses that object commonly but once, and places it in the *casus*, governed by that verb, to which it is nearest. For examples see Krueger to Dionys. Historiogr. p. 119.

Obs. 2. Another kind of omission of the object is that of the *reflective* ἐαυτὸν, ἑμαυτὸν, &c. which may take place or be understood, whenever a *verb*, which else is altogether *transitive*, becomes *intrans.* in particular combinations, as, for instance, several compounds of ἄγειν, to lead, where the *intrans.* idea of going is the fundamental meaning, commonly, however, with the accessory idea of going with pomp, or in a crowd, ex. gr. Ἐξεχώρησε τῆς ὁδοῦ, προσάγοντος τοῦ τυράννου, he went out of the road, when the tyrant approached (as if it were, moved towards him). Such cases belong to dictionaries, and we must remember 1.) not to be too ready with this explanation, and not to adopt it in prose-writers in particular, but when we are fully convinced that the phrase in question is really customary; nor 2.) ought we to consider the omission of ἐαυτὸν as necessary in every instance, since in a great many verbs the assumption of their *primitive*, *immediative*, and *causative* signif. (according to § 113, 2.) is the most philosophically correct, ex. gr. in ὀρμῆν, to rush forth, excite.

Obs. 3. Properly it is only the *part.* of a *verb*, which can be construed with the same case, as that *verb* governs. *Subst.* and *adj.* derived from a *verb*, convert the case of the latter into the *gen.*, or necessitate a circumlocution. But we frequently find in the Attic writers the *accus.* as well as *dat.* of the *verb* joined to the *noun* with a peculiar energy and precision, ex. gr. ἀκολουθητικός τινι, prone to, ἡ ἐκάστῳ διανέμησις, the action of distributing to each, πρὸς ἐπιδείξιν τοῖς ξένοις, for a display to strangers;—τὰ μετέωρα φροντιστής, one who meditates on superhuman things, Plato Apol. 2. from φροντίζειν τι, to meditate on;—'Ανήκοον εἶναι ἐνία γέ χθιζά τε καὶ

πρωῖζα γεγενημένα, *not hearing of something, which had occurred*, Plato *Alcib.* II. 7 (usually ἀνήκοον εἶναι τινος). The case is the same with ἐπιστήμων, and in poets φύξιμος, ξυνίστωρ, from ἐπίσταμαι, φεύγω, ξύνοιδά τι. The adj. ἔξαρκος is always construed in this manner, and hence combined with the verb *subst.*, it signifies *to deny*, and (like ἀρνέσθαι) governs not only the *infin.* (ἔξαρκός εἰμι ποιῆσαι,) but also the *accus.*, *ex. gr.* ὅπως μὴ ἔξαρκος ἔσει ἃ νῦν λέγεις, Plato *Euthyd.* 283.

Obs. 4. Many verbs may be construed either with an object, or in its stead with another sentence or proposition by means of a *conjunction*. Sometimes both constructions are found together with one verb, Plato *Gorg.* 77. Καὶ χρήματα παρασκευάζονται καὶ φίλους, καὶ ὅπως ἂν ὦσιν ὡς πιθανώτατοι λέγειν, *Rep.* 6. p. 496. Τῶν πολλῶν ἱκανῶς ἰδόντες τὴν μανίαν, καὶ ὅτι οὐδεὶς αὐτῶν οὐδὲν ὑγιὲς πράττει.

§ 131.—*Accusative.*

1. The use of the *accus.* case, denoting any proximate and immediate *object*, governed by a transitive verb, is supposed to be sufficiently known from other grammars. But there are often instances, where in one language the *object* is proximate to a verb, and in another it is more remote in the *gen.* or *dat.* case, or it is construed with a *preposition*; and in like manner verbs in Greek are construed in a *transitive* sense, which in other languages have no object belonging to them. The following verbs govern the *accusative* case in Greek, thus deviating from the German, (and for the most part also from the English,) or they are at least usually translated into verbs which govern another *casus* or a *preposition*:

ὀνινάναί, ὠφελεῖν *to be useful to*, (but λυσιτελεῖν always governs the *dat.*) βλάπτειν *to hurt*, ἀδικεῖν *to do injustice to*, εὐεργετεῖν *to do good, to act well*, κακουργεῖν *to do wrong*—λατρεύειν, θεραπεύειν *to serve*—θώπτειν, θωπεύειν, κολακεύειν *to flatter*—μιμεῖσθαι *to imitate*—φθάνειν *to obviate*—λανθάνειν *to be concealed from*, φεύγειν *to flee, to escape*, ἀποδιδράσκειν *to run away from*, ἐπιλείπειν *to be in want of*—ὀμνύναί *to swear*, *ex. gr.* τοὺς θεοὺς *by the gods*, ἐπιорκεῖν, ἀσεβεῖν, ἀλιτεῖν *to perjure one's self, to sin against any body*—the verbs *impers.* δεῖ and χρῆ with the *accus.* of the person,—lastly all verbs denoting the affections of the mind, as ἀλγεῖν, ἄχθεσθαι, ὠδίνειν, ἀγανακτεῖν, δυσανασχετεῖν, δυσχεραίνειν, γηθεῖν, χαίρειν, ἐπιχαίρειν, ἡδεσθαι, τέρπεσθαι, θαρρῶν *to feel joy, pain, indignation at something*.—Many intransitive verbs become *transitive* by an object being added to them; thus προσκνυεῖν *to fall down*, τινὰ *to show respect to any person by falling down*, δορυφορεῖν τινα *to be the body-guard of somebody*, *to protect him*, ἀρέσκειν *to reconcile*, *to win*, ἐπι-

τροπεύειν *to be guardian, &c. to somebody*, ἀντιάζειν *to attack*, σπεύδειν *to hasten*, ὑποστῆναι *to promise*, τιμωρεῖσθαι, τίσασθαι *τινα to take revenge on any body*, and many verbs in the middle voice, as αἰσχύνεσθαι, κόπτεσθαι, ἐκπλήττεσθαι. (See below in the passive and middle voice, § 134, 135.)

2. Other verbs, though they may take the *accus.* case, do not become on that account transitive verbs, as προσκυνεῖν in the former section. Such are ἵεναι, ἔρχεσθαι, βαίνειν, πορεύεσθαι, τρέχειν for instance ὁδόν; περαιοῦσθαι, *ex. gr.* ποταμόν; πλεῖν, *ex. gr.* θάλασσαν; ῥεῖν, *ex. gr.* αἱ πηγαὶ ῥέουσι γάλα καὶ μέλι. Poets furnish a great many verbs of this kind, *ex. gr.* ἔξαναζεῖν χόλον, φόνον βλέπειν, μένεια πνείοντες, &c.

Obs. 1. Poets join the accusative without any *prep.* to verbs denoting *motion*, in order to express the direction, and the same is even the case with verbs denoting *rest*, (καθίζειν, θάσσειν, κῆσθαι,) in order to point to place and situation, *ex. gr.* Soph. Phil. 145. ὃν τόπον κείται.

3. It is a peculiarity of the Greek language to give to the *verb* a *subst.* denoting the meaning of the *verb* in the abstract, chiefly for the purpose of adding another modification.

Examples. κινδυνεύσω τοῦτον τὸν κίνδυνον, (*I will risk the risk,*) *I will expose myself to the danger*; ζῇ βίον ἡδιστον, *he lives a very agreeable life*; φανερῶς τὸν πόλεμον πολέμησομεν, *we will war an open war*; ἡ ἀδικία, ἣν ἡδίκουν σε, (*the wrong, with which I wronged you,*) *the injustice, which I did you*, (compare 5.) γλυκὺν ὕπνον κοιμᾶσθαι, —ἐπιμελοῦνται πᾶσαν ἐπιμέλειαν. The Greek thus avoids the powerless accumulation of our *to do, make cause, have, &c.* (See the same construction with the *pass.* § 134. *Obs. 2.*)

Obs. 2. Even the predicate with the *verb εἶναι* sometimes has such an additional kindred *accus.*, *ex. gr.* Δοῦλός ἐστι τὰς μεγίστας δουλείας, ἀδικὸς ἐκάστην ἀδικίαν, σοφὸς τὴν ἐκείνων σοφίαν, κακοὺς πᾶσαν κακίαν. The excellence of such expressions becomes eminently conspicuous by the fruitless attempt to render them as energetically in other languages.

4. The Greeks also use the *accus.* in several phrases for the more remote object; for instance, the proximate object of ποιεῖν is the action, of λέγειν it is the words; the more remote object of both is the person, to whom something is done or said: nevertheless the Greeks always say κακῶς ποιεῖν τινὰ, *to do harm to any one*, κακῶς λέγειν τινὰ, *to speak ill of one*. But there are also many *verbs*, which may be conceived as having two different relations, both as proximate objects, and consequently both in the *accus.*; *ex. gr.* *to wrap, I wrap the child (up in a cloak), and the cloak (round the child).*

5. These two cases explain the peculiarity, that all such *verbs* in Greek often have the two relations at once in the same sentence in the *accus.*, or, to use a shorter expression, that they govern two *accus.*, of which one in most instances denotes the person, and the other the thing, to which the action refers; *ex. gr.* τί ποιήσω αὐτόν; *what shall I do to him?* πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησεν.

This construction occurs in verbs signifying

to act : ποιεῖν, δοῦν, ἐργάζεσθαι τινὰ τι ;

to speak : λέγειν, εἰπεῖν, ἀγορεύειν ;

to ask : ἐρεῖσθαι, ἐρωτᾶν, ἐξετάζειν *to find out by inquiring* ;

to teach : διδάσκειν as in German and in Latin ;

to demand : αἰτεῖν, ἀπαιτεῖν, πράττεσθαι, προκαλεῖσθαι *to invite, to challenge to do something* ;

to dress and to undress : ἐνδύειν, ἀμφιέννυμι, ἐκδύειν, ὑποδεῖν ;

to take away : ἀφαιρεῖσθαι, ἀπαυρᾶν, ἀπορῥαίνειν, ἐναρίζειν, ἐρημοῦν, συλᾶν, ἀποστερεῖν ;

to force : ἀναγκάζειν, βιήσασθαι ;

to divide : κατανέμειν, δάσασθαι ;

to conceal : ἀποκρύπτειν, κεύθειν. Further, ἀναμιμνήσκειν τινὰ τι *to remind one of something* ; πείθειν τινὰ τι *to persuade somebody to something*¹.

Examples : κακὰ ἔλεγεν αὐτόν.—ἅπαντας εἶρετο παῖδα (*after the boy*).—διδάσκουσι τοὺς παῖδας σωφροσύνην.—Θηβαίους χροῖματα ἤτησαν.—ἕτερον παῖδα ἐκδύσας χιτῶνα, τὸν ἑαυτοῦ ἐκείνον ἡμφίεσεν.—τοὺς πολέμιους τὴν ναῦν ἀπεστερήκαμεν.—τοῦτο μὴ ἀνάγκαζε με.—τρεῖς μοίρας (*into three parts*)—δυσάμενος πάντα τὸν πεζὸν στρατόν.—οὐ σε ἀποκρύψω τὰς ἐμὰς δυσπραγίας.

Obs. 3. We must now mention two other constructions, in each of which two *accus. cases* occur, viz. :

- 1.) The placing of both, the *object* and the *predicate*, in the *accus.* with *verbs* denoting *to call, to choose, to create*, *ex. gr.* σοφιστὴν ὀνομάζουσι τὸν ἄνδρα τοῦτον.—τοὺς Ἀθηναίους εἶλοντο ξυμμάχους. In the passive two *nominatives* are used, as in Latin.
- 2.) The construction called the *σχῆμα καθ' ὅλον καὶ μέρος*, or the construction in which the whole as well as the part are placed in the *accus. case*, *ex. gr.* ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων.—τὸν δὲ σκότος ὅσσε κάλυψεν.—*Comp. Obs. 4.*

6. The *accus.* is a still more remote object, when, as is frequently the case in Greek, it denotes only a part, circumstance, or more definite object, to which a general assertion is limited,

¹ But this does not mean that all such *verbs*, or that the above *verbs* are always construed in this manner. Thus we find in Xen. *Cyr.* 7, 2, 26. μάχας σοι καὶ πολέμους ἀφαιρῶ (*comp. Od. a. 9*). *Anab.* 5, 8, 24. τοῦτ' ἄνταντία ποιήσετε ἢ τοὺς κύνας ποιοῦσι, and other passages.

ex. gr. καλός ἐστι τὸ σῶμα, (*he is handsome in his body,*) *he is of a fine figure*; πόδας ὠκὺς, *swift-footed*; πονεῖν τὰ σκέλη, *to feel pains in the legs*; ἀλγῶ τὰς γνάθους:—θαυμαστὸς τὰ τοῦ πολέμου, *amazingly clever in what concerns war*; Σύρος ἦν τὴν πατρίδα, *he was a Syrian by birth (by his country)*; Σωκράτης τοῦνομα, *Socrates by name*. The names of fights, games, and sacrifices, are also construed in the *accus.* with the *verbs* referring to them, as δραμεῖν τὸ σταδίον, νικᾶν Ὀλύμπια, ἵστεφανῶσθαι Πύθια, εὐαγγέλια, (*on account of a favourable message,*) δαινύναι γάμον, θύειν ἐπινίκια, &c. This construction is well known by the name of the *Greek accusative*, so frequently imitated by the Latin poets (*ex. gr. os humerosque deo similis*). That the *accus.* does not come from the prep. κατὰ being omitted, follows from § 130, 4.

7. But even *verbs*, which never have *subst.* of this kind in the *accus.*, take this case, whenever there is, instead of the definite object, a *pronoun*, or any other general expression, *ex. gr.* τί χρῶμαι αὐτῷ; *what use shall I put it to?* οὐκ οἶδα, ὅ, τι σοι χρῶμαι, properly, *I do not know what use I shall put you to*, i. e. *what I am to do with you*; πάντα εὐδαιμονεῖν, *to prosper in everything*, and the like².

Obs. 4. This also (*viz.* Text 6. and 7.) explains the two *accus.* in those cases, where not the person, but the thing, is the more remote object, as, for instance, in phrases like τὴν ἐν Μαραθῶνι μάχην τοὺς βαρβάρους ἐνίκησεν:—τὰ μέγιστα ὠφελήσετε τὴν πόλιν:—πολλά με ἠδίκηκεν, *he has injured me in many things*. In some of the *verbs* mentioned above (5.) as διδάσκειν, ἐνδύειν, it may appear doubtful whether the person or thing is to be considered as the more remote object; the most natural supposition, however, is that both objects were primitively considered as equally proximate.—See about the *accus.* with the *pass.* and *middle voice*, § 134, 135.

8. Hither belongs also the *accus.*, which, as in Latin and German, expresses the *duration of time*; *ex. gr.* πολλὸν χρόνον παρέμεινεν, *he stayed away a long time with him*; καθῆντο ἐν Μακεδονίᾳ τρεῖς ὅλους μῆνας, *they tarried three whole months in Macedonia*; (τὰ πολλὰ καθεύδει, and the like, are stated above, § 128. *Obs.* 4.) The measure of a distance is likewise stated in the *accus.*, *ex. gr.* ἀπέχει δέκα σταδίους, *it is at the distance of ten stadia*.

9. Lastly the *accus. case* is used in an adverbial sense, of which some instances in the neuter gender have been already mentioned in § 128. *Obs.* 4. Thus we meet with τίνα τρόπον; *qua ratione?* κυνὸς δίκην, *in the manner of a dog*; ἐμὴν χάριν,

² The *accus. ἀμφοτέρω* is very different, about which see § 150.

mea gratia ; τὴν ὥραν, *at the right time* ; τὴν ταχίστην, *εὐθεΐαν, μακρὰν*, sc. ὁδὸν, &c.

Obs. 5. The *accus.* is sometimes added to a proposition as an apposition, when its meaning is tantamount to *which is or will be*, ex. gr. *Il. ω. 735.* ἡ τις Ἀχαιῶν ῥίψει (αὐτὸν) ἀπὸ πύργου, *λυγρὸν δλεθρον, which is a miserable death* ; Eurip. *Crest. 1105.* Ἐλένην κτάνωμεν, Μενέλειφ λύπην πικράν, *we will kill Helena to the bitter grief of Menelaus.*

Obs. 6. A proverbial expression is commonly designated by inserting before it in the context τὸ λεγόμενον, ex. gr. Plato *Gorg. init.* Ἄλλ' ἢ, τὸ λεγόμενον, κατόπιν ἑορτῆς ἤκομεν ; *do we come, as the saying is, after the feast?*—and in the same way, τὸ τοῦ ποιητοῦ, before a passage from a poet, and the like. The analogy of other phrases shows that these are *accus.* of the *neuter gender*, which in other languages are expressed by a *prep.* with its proper *casus*, (according to the poet,) &c. It is the same with the *adverbial* expressions τούναντίον, *on the contrary*, (ex. gr. οὗτος δὲ, πᾶν τούναντίον, ἡβούλετο μὲν, οὐκ ἠδύνατο δὲ) ταῦτο τοῦτο, *exactly so*, and the like.

§ 132.—Genitive.

1. The proper use of the *gen.*, both subjective and objective, with another *subst.*, is shared by the Greek with other languages. We shall, therefore, state only its accessory significations, and especially when it is joined to *adj.*, *verbs*, and *adverbs*.

Examples of the gen. objective, which is frequently in use with poets ; πόθος υἱοῦ, *the longing after the son* ; εὐνοια Ἀθηναίων, *towards the Ath.* ; ἡ τοῦ θεοῦ λατρεία, *the service of God* ; εὐγματα Παλλάδος, *litai θεῶν, to the gods* ; ἡ τῶν Πλαταιέων ἐπιστρατεία, *against the Pl.* ; σωτήρ κακῶν, *from misfortune.*

2. The names of countries are put in the *gen.* for obvious reasons, whenever towns are mentioned with the countries wherein they lie, and where in English the *prep. in* is used. Hence τῆς Ἀττικῆς ἐς Οἰνόην, *Thuc.*, ἐν Κορήσσῳ τῆς Ἐφεσίης, *Herod.*

3. In order to take a more comprehensive view of the use of the *gen.*, we must remember, that the fundamental idea of a *gen.* is that of *separation, proceeding from*, and that it has the import of the *prep. of or from* and *out of*. It follows from what has been said in § 130, 4. that when we occasionally meet with a *prep.* instead of the mere *gen.*, it must be considered as having been added only for the sake of distinctness ; and, on the other hand, that poets may *always* employ the mere *gen.* even in those cases where prose-writers commonly use the *prep.*, ex. gr. Arat. 185. ποδὸς ἐς πόδα τείνει, *from one foot to the other.*

4. The *gen.* then is employed in Greek when the direction *from* or *out of* a place is to be expressed, *ex. gr.* δόμων ἰέναι, *to come out of a house*; hence,

1.) with all *verbs* denoting *separation*, *ex. gr.* νοσφίζειν, χωρίζειν, κωλύειν, ἐρητύειν, εἴργειν, *to separate, keep off*,—τινά τινος—στερίσκειν, ἀποστερεῖν, (the latter also with the object in the *accus.*) *to rob*—ἐλευθεροῦν, λύειν, ἀφίεναι, ἀπαλλάττειν, σώζειν, ἀμύνειν, ἀλέξειν, *to free one, to save, to defend from*,—ἐκφεύγειν, ἐξανιστάναι, χωρεῖν, ὑποχωρεῖν, εἵκειν, *to flee, to give way*,—ἀπέχειν, δέχειν, διαφέρειν, *to be distant, to differ from*,—ἀμαρτάνειν, ἀμπλακίσκειν, σφάλλῃσθαι, ψεύδεσθαι, *to fail, to deceive one's self*,—μεθίεσθαι, ἀφίεσθαι, παύεσθαι, λήγειν, ἐπέχειν, *to cease from, to leave off*. And in the same manner the *adj.* derived from the preceding verbs, as γυμνός, ἐλεύθερος, διάφορος; *adverbs* like νόσφι, χωρὶς, ἐκάς.

Examples: νόσου τήνδ' ἀπαλλάξω χθόνα.—διέσχον ἀλλήλων τριάκοντα στάδια.—Ἀργεῖοι ἔληξαν φόνοιο.—μνηστῆρας ἔπασσαν ἀέθλων, *they made them desist from their games*.—ἄρχων ἀγαθός οὐδὲν διαφέρει πατρὸς ἀγαθοῦ.—ἤμαρτε τοῦ σκοποῦ.—Hence Homer, (*Od.* a. 69.) ὀφθαλμοῦ ἀλάωσεν, *he blinded his eye*.

2.) with expressions denoting *selection* or *choice*, *exception*, and in general *portion* or *part* of a *whole*, the word expressing the *whole* is placed in the *gen.*; consequently,

a.) with *adj.* and *pronouns*, when they serve to separate or distinguish an object from others; hence with all *numerals* and *adj.* denoting a *number*, as πολὺς, ὀλίγος, οἱ μὲν and οἱ δὲ, οὐδεὶς, μόνος, ὁ ἕτερος, &c. with the *pron. demonstr.* and *relat.*, *ex. gr.* οὐδεὶς τῶν Ἑλλήνων, μόνος ἀνθρώπων, τῶν στρατιωτῶν τοῖς μὲν ἰδόκει, τοῖς δ' οὐ, αὐταὶ τῶν πόλεων. See the example ἐν ᾗ δ' ἂν τῶν φυλῶν, § 130, 5. In general, with all *adj.* and *part.* in such combinations as οἱ φρόνιμοι τῶν ἀνθρώπων, i. e. in short, *clever people*; τῶν ἀνδρῶν τοῖς καλοῖς καὶ ἀγαθοῖς αἰρετώτερόν ἐστι θανεῖν ἢ δουλεύειν.—τῶν πολεμίων τοὺς προσμίζαντας μάχῃ ἐκράτησαν.

Hither also belong naturally all *superlatives*; *ex. gr.* ἡ μεγίστη τῶν νόσων ἀναίδεια.—χρημάτων πάντων τιμιώτατόν ἐστιν ἀνὴρ φίλος συνετός τε καὶ εὖνους.—and the locution δεινότατος σαυτοῦ ἦσθα, *you were superior to yourself*.

Obs. 1. Just as in the proposition expressed in the *pl.* οἱ φρόνιμοι τῶν ἀνθρώπων, *genders* agree, so they do in the *sing.*, when *part of a whole* likewise in the *sing.* is to be expressed. This part, then, is not in the *neut. gender*, but in the *gender* of the word expressive of the *whole* in the *gen.*, *ex. gr.* ἡ πολλὴ τῆς Πελοποννήσου, *most part or the greatest part of the Peloponnesus*; ὁ ἥμισυ τοῦ χρόνου, *half of the time*; and also with *superlatives*, *ex. gr.* ἡ ὀρθοτάτη τῆς σκέψεως, *the most correct investigation*, Plato *Crat.* 18.

Obs. 2. With οἱ μὲν—οἱ δὲ the word denoting the whole is placed likewise in the same case in which *these pron.* are, see § 126, 2. (Isocr. *de Pac.* 113.)

b.) with *adverbs of time*, and *adverbs of place*, considered as *parts of a more extensive time or place*, *ex. gr.* τρὶς τῆς ἡμέρας, *three times a day*; ὅποτε τοῦ ἔτους; *at what time of the year*? ποῖ γῆς ἀφικόμην; *whither on earth have I got*? (like the Latin *ubi terrarum*?) πανταχοῦ τῆς ἀγορᾶς, *everywhere in the market*; πόρρῳ τῆς ἡλικίας, *far advanced in years*.

Obs. 3. Hither belongs also the expression, Εἰς τοῦτο ἀναισχυντίας προβέβηκε, *to this degree of impudence*:—πρὸς τοῦτο καιροῦ πάρεστι τὰ πράγματα, *to this crisis are matters arrived*; εἰς τοσοῦτο μίσους κατέστησεν ὥστε—; and the like.

c.) with all *verbs* where the action is *limited to a part or portion*, *ex. gr.* ἔδωκά σοι τῶν χρημάτων, *some or part of my money*; κατέαγα τῆς κεφαλῆς, (properly, *I am broken in part of my head*,) i. e. *have a fracture in the head*¹; and hence with all *verbs* which express *to have a share in* or *to take part in a thing*; *ex. gr.* with εἶναι, μετεῖναι, μετέχειν, μεταλαμβάνειν, κοινωνεῖν, (adj. κοινωνῶνς,) and others;—*to be partaking of*: τυγχάνειν, λαγχάνειν, ἀντιᾶν, κυρεῖν, κληρονομεῖν;—and *to touch*, *to seize*: ἄπτεσθαι, λαμβάνεσθαι, with their compounds, ἔχεσθαι, ψαύειν, θιγγάνειν, and similar ones; compare 5, 8. and 6, 3.

Examples: ἤθελε τῶν μενόντων εἶναι.—τῆς βουλῆς εἶναι, *to be member of the council*.—μετεστί μοι τῶν πραγμάτων.—θνητοῦ σώματος ἔτυχε, ἀθανάτου δὲ ψυχῆς.—Xen. *Anab.* 7, 6, 41. ἦν σωφρονῶμεν, ἐξόμεθα αὐτοῦ.

d.) with all *verbs* denoting *enjoyment of* or *deriving*

¹ We may in this way understand many instances of *gen.*, by which a *verb* refers rather indefinitely to an object, (Herm. *ad Viger.* 881.) especially the Homeric θέειν πεδίῳ, as if it were *to run through part of the plain*. Thus also the expression εἶναι τοῦ πρόσω, *to go forwards, onwards*, as if it were *to go part of the farthest road*, Xen. *Anab.* 1, 3, 1. *Soph. Aj.* 731. with Lobeck's *Note*.—But it would be rather overstraining to explain the Homeric expressions, *ex. gr.* λούεσθαι ποταμοῖο, πρῆσαι πυρός, as a *part or portion*, and it is probably more accurate to say of these, and other similar poetical expressions, that the *gen.* in the old language denoted any *general relation*, whenever the proximate one was obvious of itself, pretty nearly as is the case with the *prep.* κατὰ and the *accus.*

benefit from any thing: ἀπολαύειν, ὀνίνασθαι, γεύειν, γεύεσθαι; and with *verbs* denoting *eating, drinking*, whenever the thing enjoyed is mentioned, *ex. gr.* ἐσθίειν κρεῶν, πίνειν ὕδατος, *to eat meat, to drink water* (ἐσθίειν τὰ κρέα would signify *to eat the meat up*, and πίνειν ὕδωρ might mean *to drink water habitually, to be a water-drinker*).

3.) The *gen.* is further used to denote the *material* or *stuff of which something consists*, *ex. gr.* στέφανος ὑακίνθων, *a garland of hyacinths, or made of hyacinths*; *ex. gr.* ἐνὸς λίθου πᾶν πεποιήται, *the whole is made of one stone*.

4.) The circumstances or peculiarities on which things are, as it were, dependent, are expressed in the *gen.*: δένδρον πολλῶν ἐτῶν, *a tree of many years* (standing).

Obs. 4. The construction of the *gen.* with εἶναι corresponds entirely with the Latin *esse* and the *gen.* or *abl.* It is used to express: 1.) *possession*, as πᾶσα ἡ γῆ ἐστὶ βασιλῆως, *belongs to the king*; ἐαυτοῦ εἶναι, *to be one's own master, to be free*; 2.) *the quality* of any thing, as ἦν γὰρ ἀξιώματος μέγας; 3.) *habit, usage*, *ex. gr.* ἔστι φρονίμου ἀνδρὸς, *est prudentis*, or with *abstract nouns*: πολλῆς ἀνοίας ἐστὶ τὸ θηρᾶσθαι κενά, (Soph. El. 1054.) *it is the sign of, &c.*; 4.) *possibility* or *chance*, *ex. gr.* in the proverb: οὐ παντὸς ἀνδρὸς εἰς Κόρινθον ἔσθ' ὁ πλοῦς.

5.) The following kinds of words are generally constructed with the *gen.*:

1.) *Adjectives* derived from *verbs* have the object of the *verb* in the *gen.*, *ex. gr.* from ἐπίστασθαι τι, *to understand something*, comes ἐπιστήμων τινός, *experienced in a thing*; προσήγορος οὐδενός, (προσαγορεύω τινά,) *he who does not address any body*; ὄφεις, ἀνθρώπων οὐδαμῶς δηλήμονες, *which are not dangerous to man*; especially the numerous *adj.* derived from *verbs*, and terminating in ικός, *ex. gr.* from ἐξετάζειν τι comes ἐξεταστικός τινος, *skilled in investigating any thing*; οἱ πρακτικοὶ τῶν δικαίων (from τὰ δίκαια). About the exceptions see § 130. Obs. 3.

2.) All words denoting *plenty* or *want*, as πληροῦν, πιμπλάναι, κορέννυσθαι, ἄσαι, γέμειν, βρίθειν, δεῖ, (see § 131, 1.) δεῖσθαι², ἀπορεῖν, ἐλλείπειν, σπανίζειν, χηροῦσθαι, &c. and the *adj.* πλέως, μεστός, κενός, ἐπιδεής, ἔρημος, ψιλός, and others; the *adv.* ἄλεις, ἄδην, *ex. gr.* δεῖσθαι χρημάτων, *to want money*; μεστόν ἐστι τὸ ζῆν φροντίδων.

² Owing to the idea of *wanting, needing*, δεῖσθαι in the sense of *requiring, asking, entreating*, with the *gen.* of the *person*.—With regard to ὀλίγου, πολλοῦ δεῖν, see § 140. Obs. 5.

- 3.) All words denoting *worth* or *unworthiness*: ἄξιος, ἀνάξιος, ἀξιοῦσθαι; see 6, 2.
- 4.) All words denoting *experience*, *skill*, *reminiscence*, and their opposite: ἔμπειρος, ἱδρις, ἄπειρος, ἰδιώτης, ἀδαής, (hence in poets the participles like τόξων εὖ εἰδώς, *Il.* β. 720.) and the *verbs* to *remember*, to *forget*: μνησκειν with its compounds, μνημονεύειν, ἐπιλανθάνειν.
- 5.) Several other *verbs*, especially those denoting *care*, *concern*, and their opposite: ἐπιμέλестhai, κήδεσθαι, φροντίζειν, μέλει μοί τινος, ἀμελεῖν, ἀλεγίζειν, ὀλιγωρεῖν; to *spare*, φείδεσθαι; to *disregard*, and to *admire*, καταφρονεῖν, θαυμάζειν.
- 6.) *desire*, ἐπιθυμεῖν, ὀρέγεσθαι, ἐφίεσθαι, ἐρᾶν³, ἔρασθαι, to *aim at something*, στοχάζεσθαι, τιτύσκεσθαι, hence also τοξεύειν τινός, ἀκοντίζειν τινός.
- 7.) *indicting*, *condemning*: κατηγορεῖν, καταγιγνώσκειν.
- 8.) the *verbs* which have a relation to the *senses*, excepting the *sight*; *ex. gr.* ὀζειν μύρων, to *smell of perfumes*; τοὺς δούλους ἔγενσε τῆς ἐλευθερίας;—ἀκούω παιδίου κλαίοντος, *I hear a child crying*⁴ (comp. 4, 2. c. and d.); and in general the *verbs* denoting to *perceive*, to *learn*: αἰσθάνεσθαι, πυνθάνεσθαι, μανθάνειν, συνιέναι, ἐπαίειν.
- 9.) But it is especially
 the *Comparative*
 which always has the object, with which the *comparison* is made, in the *gen.*, *ex. gr.* μείζων ἐμοῦ, *taller than I*, σοφώτερός ἐστι τοῦ διδασκάλου, *he is wiser than his master*, κάλλιον ἐμοῦ ᾄδεις, *you sing better than I do*; ἀρετῆς οὐδὲν κτῆμά ἐστι σεμνότερον.
- 10.) Hence, lastly, all *verbs* denoting the idea of *comparison* in their signification, *ex. gr.* προτιμᾶν, to *value more*;—to *excel*: περιγίγνεσθαι, περιεῖναι, διαφέρειν, ὑπερβάλλειν, ἀριστεύειν, διαπρέπειν; to *be inferior*, ἡττᾶσθαι, ὑστερεῖν; also to *rule*: ἄρχειν⁵, ἀνάσσειν, κρατεῖν,

³ Hither belongs also the verb ἐρᾶν τινος, to *love* in the sense of *desiring*, *seeking after*; whilst φιλεῖν, στέργειν, ἀγαπᾶν τινά, is to *love* in the sense of *having an affection for*.

⁴ ἀκούειν most commonly governs the *accus.* of the *sound*, and the *gen.* of him who produces it; there are, however, exceptions in both instances. See *Steph. Thes.*

⁵ ἄρχειν, ἄρχεσθαι, and their compounds, are also construed with the *gen.* (and *accus.*) in the signification of *beginning any thing*.

ἡγεῖσθαι, ἐπιστατεῖν, and similar ones ; the *adj.* ἐγκρατῆς, ἀκρατής.—ἦττω εἶναι with the *gen.* has the peculiar signification of *to be subject, to be given to* ; *ex. gr.* ἦττων ἐστὶ τῆς γαστρος, *he is given to drinking.*

Obs. 5. The more complete construction of the *compar.* is with ἢ, (*than*, Lat. *quam*, see below, the *partic.*, § 149.) but it is used only where the *gen.* cannot be employed. The Greeks are so fond of this latter construction, that they even put into the *gen.* the object, to which the *comparison* does not directly apply ; μείζονα ἐμοῦ διέπραξεν : —Aristoph. *Ecol.* 235. σιτία τις τῆς τεκούσης μᾶλλον ἐπιτέμψειεν ἄν ; (*who more than the mother?*) The ambiguity, which sometimes arises from this construction, can only be explained by the thing itself from the context, Herod. Πυραμίδα ἀπέλιπετο πολλὸν ἐλάσσω τοῦ πατρὸς, *which was much smaller than his father* ; or *smaller than that which his father left behind.*—The following construction is of a different kind, Μείζων τῷ εἰπόντι γίγνεται βλάβη τοῦ πεποιηκότος, i. e. ἡ τῷ πεποιηκότι.

Obs. 6. The words ἄλλος and ἕτερος sometimes imitate the *compar.* ; *ex. gr.* ἄλλος ἐμοῦ, *another than I*, ἕτερα τούτων, *different from this.*

6. Lastly, the following relations are expressed by the *gen.* :

1.) The more precise sense of a general expression, where we say *with regard to, with respect to*, Ἐγγύτατα αὐτῷ εἰμὶ γένους, *I am very nearly related to him, (with respect to family, with regard to origin, descent,)* Herod. ; ἄπαις ἀρρένων παίδων, *childless with respect to male descendants* ; παρθένος ὥραία γάμου, (*ripe with respect to marriage,)* *marriageable* ; δασὺς δένδρων ; very frequently in the expressions ὥς, πῶς, ὅπως ἔχει, καλῶς, μετρίως ἔχειν ; *ex. gr.* ὥς ἐκάτερός τις εὐνοίας ἢ μνήμης ἔχει, Thuc. ; ὥς ποδῶν εἶχον, Herod. Hither belong also the expressions, where ἔνεκα, *on account of, because of*, is usually supplied, εὐδαιμονίζω σε τοῦ τρόπου, *I account you happy, because of your disposition* ; οἰκτεῖρω σε τοῦ πάθους. Compare the *infin.* § 140. *Obs. 4.*

2.) The relation of *value* ; when the *value* itself, or the *price* may be in the *gen.* (*genitivus pretii*), δραχμῆς ἀγοράζειν τι, *to buy something for a drachm* ; πλείστου τοῦτο τιμῶμαι, *I esteem this of the greatest value* ; and the *merchandise* or *article purchased* may equally be construed in the *gen.* (*genitivus mercis*), τρεῖς μνᾶς κατέθηκε τοῦ ἵππου, *he paid three minas for the horse* ; χρήματα τούτων πράττεται, (*he stipulates money for it,)* *he gets paid for it* : see *ad Plat. Meno.* 28.

3.) With the constructions of the *verbs* to seize, &c. (4, 2. c.) may be compared such propositions as τῆς χειρὸς ἄγειν τινά, *to lead him (take him) by the hand, i. e. by his*

hand; ἐπισπάσας τινὰ κόμης, *to drag one by the hair*; τὸν λύκον τῶν ὠτων κρατῶ, *I hold the wolf fast by the ears*; ἐλάβοντο τῆς ζώνης τὸν Ὀρόντην, Xen. *Anab.* 1, 6, 10. But λαβεῖν τινὰ χειρὶ means *to seize one, lay hold of him with the hand*.

4.) To the question *when?* but only of an *indefinite time of some duration*, (compare § 133, 3, 4.) νυκτὸς, ἡμέρας ποιεῖν τι, *to do something by night, in the day-time*; πολλῶν ἡμερῶν οὐ μεμελέτηκα, *I have not practised for several days*; ἐκέῖσε οὐκ ἀφικνεῖται ἐτῶν μυρίων, *he will not get thither within 10,000 years*, Plato *Phædr.* 248. e.

Obs. 7. In this sense the *prep.* περὶ, *of*, (Lat. *de*,) is sometimes omitted; Od. A. 173. Εἰπὲ δέ μοι πατρός τε καὶ υἱέος, where the *gen.* may be explained, 'this concerning my father,' for the *THIS* never needs to be expressed, when the thing itself follows. See the *Note* to Soph. *Philoct.* 439.

Obs. 8. Sometimes it happens, that the word, to which the *gen.* refers, is omitted; ex. gr. τῶν ἀδίκων ἑστίν, *it is one of the unjust things* (i. e. simply, *it is an injustice*). Hither belong also the instances of the *gen.* with εἶναι in Obs. 4.

Obs. 9. The word οἶκος, *house*, is most commonly omitted on putting the name of the owner or tenant in the *gen.*; ex. gr. εἰσῆμεν εἰς Ἀλκιβιάδου, *we went to Alcibiades's (house)*. Hence the expression ἐν ᾧδον, εἰς ᾧδον, properly *in or to the house of Hades* (i. e. *in or to the shades below*).—The instances, where the *article* of the word omitted (υἱός, χώρα, &c.) is retained, are stated above, § 125, 5.

Obs. 10. The omission is not so evident with *exclamations of astonishment or sorrow*, sometimes with an *interjection*, ex. gr. οἶμοι τῶν κακῶν, *alas, what misfortunes!* ὦ Ζεῦ, τῆς πανουργίας, *O Jupiter, what cunning!* and sometimes without, τῆς τύχης, *O fate!* (*O wretched fate!*) τῆς παχύτητος, *O what stupidity!*

See about the *gen.* μοῦ, σοῦ, &c. before their *subst.* instead of the *dativus commodi*, § 133. Obs. 5.

§ 133.—The Dative.

1. The *dat.* properly is the opposite of the *gen.*, since it denotes an approximation. It is pretty nearly the same in Greek as in English, and comprises similarly several relations, which are more distinctly expressed by the *prep.* *for, towards, to, &c.*, and require no explanation, as δοῦναι τινι, *to give to one*; ἐχθρός τινι, *hostile to one*; πείθεσθαι τοῖς νόμοις, and the like.

2. Hence the *dat.* is used in Greek:

1.) with *verbs* denoting *coming together, meeting, approaching*, and where we commonly use *prep.*, ex. gr. ὁμιλεῖν τινι, *to have intercourse with one*; μίγνυσθαι, καταλλάττεσθαι (*to reconcile one's self with something or somebody*); μάχεσθαι, ἐρίζειν, ἀμιλλᾶσθαι, πολεμεῖν, and the like.

2.) with *verbs*, compounded with *prep.*, which express

to approach, to meet together, or with such *verbs* as acquire a similar signification through composition, as προσελθεῖν, ἐπιστρατεύεσθαι, συγγίγνεσθαι, διαλέγεσθαι, especially with such *verbs* as denote to attack, as προσβάλλειν, ἐπιτίθεσθαι, ἐπικεῖσθαι.

3.) with *verbs* (mostly compounded with *prep.*) denoting commanding, exhorting, ex. gr. παραινεῖν, παρεγγυᾶν, ὑποτίθεσθαι with the *dat.* of the person. Κελεύειν, jubere, prefers also in Greek the construction with the *accus. c. inf.*

4.) with *verbs* denoting censure or reproach, especially μέμφεσθαι, ἐπιτιμᾶν, ἐγκαλεῖν, φθονεῖν with the *dat.* of the person.

5.) with the *verbs* πρέπει, προσήκει decet. Δεῖ is sometimes construed with the *dat.*, sometimes with the *accus. of the person*, but always with the *gen.* of the thing.

6.) with *verbs* denoting similarity and dissimilarity, as ὅμοιος, ἐναντίας; hence the *dat. case* is also used with

ὁ αὐτὸς the same,

ex. gr. οὗτός ἐστιν ὁ αὐτὸς ἐκείνῳ, this one is the same with that one.

Obs. 1. Just as we have seen above that with *compar.* even the indirect object of the comparison is in the *gen.*, ὁ αὐτὸς also takes the *dat.* when this pronoun simply refers to a common third object; ex. gr. τὰ αὐτὰ πάσχω σοί, I experience the same as you; πίνειν ἀπὸ θηλῆς, κατὰ ταῦτά, (for τὰ αὐτά,) τοῖς βρέφεσιν, to suck the breast as infants; Θεσεὺς κατὰ τὸν αὐτὸν χρόνον Ἡρακλεῖ γινόμενος, Theseus, who lived at the same time as Hercules. But here two ambiguities may arise, as τὰ αὐτὰ λέγω ἐκείνῳ, I say the same to him, or the same as he says.

7.) with *words* denoting any action which has a tendency to be useful or hurtful. This is the so-called *dativus commodi et incommodi*, which is known from the Latin grammar, but its use is in Greek of a nature by far more frequent and peculiar; see *Obs. 2, 3.*

8.) Peculiar is the use of the *dat.* with *substantives*, which are either derived from such *verbs* as govern that *casus*, or as admit a relation to being useful or hurtful; ex. gr. (Hes.) ἱερὴ δόσις ἀνθρώποισιν;—τὴν τοῖς φίλοις βοήθειαν, Plat.;—φιλία τοῖς Ἀθηναίοις, Thuc.

3. The *dat.* further supplies the Latin *ablative*, denoting,

1.) the tool or instrument, or, in general, that wherein or whereby one is or one does something (*dat. instrumenti*). The Greeks say in general χρῆσθαι τινι, (to make use of a thing,) and more particularly, ex. gr. πατάσσειν

ράβδῳ, *to beat with a stick*; σμίλῃ πεποιημένον, *made with a chisel*; τιτρώσκειται βέλει ἐς τὸν ὤμον; τῇ μὲν ἐξουσίᾳ τυραννεῖ, ταῖς δ' εὐεργεσίαις δημαγωγεῖ, *by his power he is a ruler, but by his kind acts a leader of the people*; πᾶσι τοῖς τοιούτοις (the virtues of the Lacedæmonians having previously been enumerated) παῖδα ἂν ἡγήσαιο σαντόν. *Plat. Alcib. I. 38.* τῷ τεκμαίρει τοῦτο; see *Obs. 5.*

2.) the *manner*, *ex. gr.* ταῦτα ἐγένετο τῷδε τῷ τρόπῳ, *this happened in this manner*; δρόμῳ παρῆλθεν, *he came up running*; μεγάλην σπουδῇ πάντα ἐπράττετο.

3.) the *cause* or *motive*, where in English the *prep. from, with, of*, are used, *ex. gr.* φόβῳ ἔπραττον; κάμνειν νόσῳ τινί; τέθνηκεν ἀποπληξίᾳ.—οὐ γὰρ ἀγροικίᾳ ποιῶ τοῦτο. Hence in general the *verbs* denoting the *affections of the mind*, as ἀλγεῖν τινι, though they are more usually construed with ἐπὶ and the *dat.*, or with the *accus.* (See § 131, 1.)

4.) with *comparatives* and *verbs* implying similar signification, the degree how much any thing is better or more preferable than another, is placed in the *dat.*, *ex. gr.* πολλῷ ἀμείνων, ὀλίγῳ μείζων.—δίηνεγκε τῷ μεγέθει, τῇ ἀρετῇ, &c.

5.) a *fixed definite time*, (comp. § 132, 6, 4.) *ex. gr.* παρῆν τῇ τρίτῃ ἡμέρᾳ, *he came on the third day*; τῇ ὑστεραίᾳ τὴν βουλὴν ἐκάλουν, *on the following day he assembled the senate.*

Obs. 2. The *dativus commodi et incommodi* comprises that relation, which is expressed by the *dat.* of almost all languages, such as it is, for instance, in Homer's ἄσσα οἱ κατὰ Κλῶθες—γινόμενῳ ἔνησαν (κατ-ένησαν), *what the fates spun for him* (good or bad) *at his birth*; Μενελάῳ τόνδε πλοῦν ἐστειλάμεν, *Soph. for the sake of Menelaus we proceeded on this voyage.* On this basis rests the lighter *dat. commodi et incommodi*, which is added in relation to the *design* or *will* of a person, *ex. gr.* Ἐπειδὴν τάχιστα αὐτοῖς οἱ παῖδες τὰ λεγόμενα ξυνιώσιν, *as soon as her children, would have been sufficient here, but the αὐτοῖς refers to the expectation of the parents.* The *dat.* likewise refers to the *feeling* or *sentiment* which an action excites in one, *Plato Lys. 'Ἡ μήτηρ ἐξ σε ποιεῖν ὃ τι ἂν βούλῃ ἴν' αὐτῇ μακάριος ᾖς, here that thou mayest be happy! was enough for the understanding, but the αὐτῇ is super-added for the feelings: and it is the same on speaking of a prejudice, Plato Sophist. Οἱ πατέρες τοὺς νιεῖς παραμυθοῦνται, ὅταν αὐτοῖς ἐξαμαρτάνωσι, where we must not seek in the αὐτοῖς the precise direction of the trespass (against them, to their prejudice), but merely a collateral relation to the feelings of the fathers. It is from such passages that we must learn correctly to understand others, where the *dat. μοι, σοι, &c.* is inserted, in a manner particularly familiar to the Greeks, merely to interest the feelings. There is a striking instance of this apparently useless *dat.* in *Od. δ. 569*, where Menelaus is told that the gods (564.) would send him to Elysium, Οὔνεκ' ἔχεις Ἑλένην, καὶ σφιν γαμβρὸς Διὸς ἔσσι.*

Obs. 3. It is also owing to this *dativus commodi* that the Greeks add the *dat.* to the proposition instead of the *gen.* belonging to the *subst.*; Herod. 1, 31, Ἐπὶ τῇς

ἀμάξης δὲ σφὶ ὄχετο ἡ μήτηρ, *to them, instead of their mother sat on the waggon.* Hence there is sometimes a real *gen.*, as if it were carelessly put after such a *dat.*: see *Od.* ρ. 231, 232. And a *dat.*, which does not at all belong to the proposition, is sometimes used with words expressive of *relationship* and *kindred*, instead of the *gen.*, (such as a *relation, friend, guest,*) *Plato Soph.* 216. Τοῦ ξίνου ἡμῖν ἡδέως ἀν πυρθανοίμην.

Obs. 4. There is a peculiarity in Greek in the way of adding an *adj.* or a *part.* to a *dat. commodi* in order to define more accurately the relation in which any object stands to the action of the *verb*; for instance, the words ἐμοὶ ἦλθεν are more accurately defined by adding the word ἀσμένῳ or ἡδομένῳ ἦλθεν, i. e. *to my joy he came, I was very glad to see him.* We meet with this construction very frequently with εἶναι and γίγνεσθαι, to which βουλομένῳ is added; *ex. gr.* εἰ αὐτῷ γέ σοι βουλομένῳ ἔστιν ἀποκρίνεσθαι, *if you yourself will answer.* It is the same with ἐλπομένῳ, θέλονται, παθοῦντι, ἄκοντι, ἀχθομένῳ, προσδεχομένῳ. *Comp.* § 145, 5.

Obs. 5. But frequently the *gen.* of a *pronoun personal* belonging to a subsequent *subst.* is used instead of the *dativus commodi* or *incommodi*, *Plato Phædo, towards the end,* 'Εάν σου βάρος ἐν τοῖς σκέλεσι γίνηται, where σου, which belongs to σκέλεσι, stands instead of σοι with the *verb*.—Again, Διὰ τί μου ἀνδρίας οὐ κείται πυρθάνονται; here μου has its full signif., but it comes before, because it stands at the same time for μοί. See the *Index to Plat. Meno, &c. under Genitivus.*

Obs. 6. The words στρατιά, στόλος, νῆες, or such as denote a particular division of troops, as ὀπλίται, πεζοὶ, &c. are usually put in the *dat.* without σύν, as in *Latin copiis* without *cum*, *ex. gr.* ἀφίκοντο εἰκοσι ναυσίν.—ἐβοήθησαν ἑαυτῶν τε πεντακοσίοις καὶ χιλίοις ὀπλίταις καὶ τῶν ξυμμάχων μυρίοις. *Thuc.* 1, 107.

Obs. 7. The *pron. αὐτὸς* is frequently added to a *dat.* in order to supply the place of the *prep. σύν*, which is omitted. This construction expresses a connexion as an inseparable and immediate one with regard to time and space. *Xen. Anab.* 1, 3, 17. (φοβούμενος) μὴ ἡμᾶς αὐταῖς ταῖς τριήρεσι καταδύσῃ. *Comp. Elmsl. to Eur. Med.* 160.

About the *dat.* with the *pass.* see the following §, No. 4.

§ 134.—Of the Verb.—The Passive Voice.

1. The influence of the *verb* in its primitive and simple form, that is to say in the *act. voice*, having been sufficiently shown in what has been observed of the construction of the *noun*, we have now only to notice the *pass.* and the *middle voice*.

2. The *pass.* from its nature has as *subject* in the *nomin.*, whatever is as *object* in the *accus.* with the *active voice*. The *subject* or *nomin.* of the *act.* now becomes the *object* by which I suffer, and when this is mentioned with the *pass.* in Greek, it is generally done by the help of the *prep. ὑπὸ* with the *gen.*; ὁ Ἀχιλλεὺς κτείνει τὸν Ἑκτορα, is in the *pass.* ὁ Ἑκτωρ κτείνεται ὑπὸ τοῦ Ἀχιλλέως, *Hector is killed by Achilles.*

3. Instead of ὑπὸ the *prep. πρὸς*, likewise with the *gen.*, is frequently used; πρὸς ἀπάντων θεραπεύεσθαι, *to be respected by all*; and sometimes παρὰ, *Plato Symp.* 175. Οἶμαι γὰρ με παρὰ σοῦ σοφίας πληρωθήσεται, and ἔξ especially by the Ionians, *Herod.* Εἰ τί σοι κεχαρισμένον ἔξ ἐμοῦ ἔδωρήθη, *when something agreeable*

has been given to you by me; ibid. Τὸ ποιηθὲν ἐκ τοῦ ἀνδρός. Homer uses principally ὑπὸ with the *dat.*, *ex. gr.* ὑπὸ Τρώεσσι δαμῆναι.

4. But very often the *pass.* is construed with the *dat.* only, without any *prep.*; Demosth. Οὐ γὰρ εἰς περιουσίαν ἐπράττετο αὐτοῖς τὰ τῆς πόλεως, *the affairs of the state were transacted by them not to their own advantage*:—Μάτην ἡμῖν πάντα πονεῖται.—This construction is most usual with the *perf. pass.* Καλῶς λέλεκταί σοι, *it has been beautifully said by you*, i. e. *you have beautifully said.*

Obs. 1. The Greeks make a very frequent use of this *pass.* construction to supply the *perf. act.*, which in many verbs occurs little or not at all, as just now λέλεχα, which would have been required in the foregoing expression; see § 97. *Obs.* 6.—That this construction is liable to frequent ambiguities, is unquestionable, (πάντα σοι λέλεκται, *you have said all*, — *all has been said to you*)—but a careful attention to the context easily removes the ambiguity.

5. According to the general rule it is only the nearest object, in the *accus.* with the *act. voice*, which can become the subject of the *pass.*; and this rule is strictly observed by the German, Latin, and other languages. But as many an object, which in Greek stands with the *act.* in the *gen.* or *dat.*, actually is from its nature its nearest object, or at least can readily be understood as such, ἀμελεῖν τινος, *to be neglectful of one*, πιστεύειν τινί, *to give credit to one*, the Greeks allow themselves to say likewise in the *pass.* τὰ τούτου πράγματα ἀμελεῖται ὑπὸ τῶν θεῶν, (*are neglected by the gods*), ὁ ψεύστης οὐ πιστεύεται, (*the liar is not credited*), whilst in German we must say, *to the liar no credit is given*, &c.

6. The *pass.* in Greek may also be construed with an *accus.* Whenever the *act.* (according to § 131, 5.) has two *accus.*, and the *accus.* of the *person* becomes the subject of the *pass.*, the *accus.* of the *thing* continues to be used for the object of the *pass.*; *ex. gr.* οἱ παῖδες διδάσκονται σωφροσύνην, *the boys are taught modesty*; ἀφαιρεθεὶς τὴν ἀρχήν, *who has had the command taken from him.*

7. The two last-mentioned instances are frequently found combined in one proposition, so that the *dat.* of the *person*, which stands as the more remote object with the *act.*, becomes the *nomin.* of the *pass.*, and the *accus.* of the *act.* continues to be the object of the *pass.*, *ex. gr.* ἐπιτρέπειν τῷ Σωκράτει τὴν δίκαν, (*to entrust the arbitration to Socrates*), becomes ὁ Σωκράτης ἐπιτρέπεται τὴν δίκαν, Eurip. τὴν δ' ἐκ χερῶν ἀρπάζομαι, *she is*

snatched away from my hands, Plato *Tim.* 60. Τὸ δὲ ὑπὸ πυρὸς τὸ νοτερόν πάν ἐξαρπασθὲν, *this from which all moisture has been withdrawn by the fire*; δέλτος ἐγγεγραμμένη ξυνθήματα:—ὑπὸ πόλειως τὴν ἡγεμονίαν πεπίστευτο:—Προμηθεὺς ὑπ' αἰτοῦ ἐκείρετο τὸ ἥπαρ (where κείρειν signifies *to tear from*):—ἐκκοπεῖς τοὺς ὀφθαλμούς.

Obs. 2. Respecting the *accus.* case with the *pass. voice*, see § 136. *Obs. 1.* The *accus.* in those instances quoted above in No. 6, and similar ones, (see § 135, 4.) has nothing peculiar in itself. It is merely the idea of *teaching* or of *taking away*, which, independent of the *pass.* and *middle voice*, demands an *accus.* for its *object*. The German language is not capable of this construction, but we meet with it in Latin, *ex. gr.* humus poscebatur segetes. The *verb* in some instances (like the *act.* according to § 131, 3.) governs even as *pass.* an *accus.*, which contains the import of the verb as *subst.*, to add an additional determination adjectively; τύπτεται πληγὰς πολλὰς, *he is struck many strokes*.

8. That the *verbal adjectives* in τέος and τός are *pass.* by their nature follows from § 102. *Obs. 2.* and about their signification see *ibid.*

9. Precisely on account of this their *pass.* nature, (the *verbal adj.* τός, however, merely when it conveys the idea of *possibility*, compare below *Obs. 6.*) they refer in their connexion to the subject of the *act.*, which is in the *dat.* in the way mentioned above, at 4. *ex. gr.* Τοῦτο οὐ ῥητόν ἐστὶ μοι, *this is not to be spoken by me*, i. e. *I dare not say it*, Ἡ πόλις ὠφελητέα σοί ἐστι, *the state must be assisted by you*, i. e. *you must be useful to the state*. But frequently this relation, as being of a more general nature, is omitted, when the sense is, *one must, one can*; Ἀντέος ὁ τοιοῦτος νόμος καὶ οὐκ ἐατέος κύριος εἶναι, *this law must be abolished, and not permitted to be valid*.

10. The *neut.* τέον in this way, with or without ἐστίν, corresponds to the Latin *nomin. neut.* in *dum*, λεκτέον ἐστίν, or merely λεκτέον, *it must be said, one must say*; it then assumes all the relations and connexions of the *verb*, *ex. gr.* ἀρετὴν ἔχειν πειρατέον, *one must endeavour to be virtuous*; τοῖς λόγοις προσεκτέον τὸν νοῦν, *one must apply the mind to the speeches*; ταῦτα πάντα ποιητέον μοι, *all this must be done by me, I have all this to do*. The corresponding use of the *neut.* τὸν (but without any such *verbal* connexions) is, *ex. gr.* βιωτόν ἐστι, *one can live*; τοῖς οὐκ ἐξιτόν ἐστι, *who cannot go out*, Hesiod. Θ. 732.

Obs. 3. The Attics employ the *verbal τέον* in the same sense in the *pl.*: βαδιστέα, *it is necessary to go*; συνεκποτέ' ἐστὶ τὴν τρύγα, *the lees must be drunk along with it*. (Compare § 129, 1.)

Obs. 4. Another Attic peculiarity is the *verbal adj.* in τέον, which, as it were by

virtue of its intrinsic meaning δέῃ, sometimes has the subject of the *act.* in the *accus.* instead of the *dat.*, Plato *Gorg.* 507. Τὸν βουλόμενον εὐδαίμονα εἶναι σωφροσύνην διωκτίον καὶ ἀσκητίον (Heind. *ad Plat. Phædr.* 128).

Obs. 5. *Verba deponentia* (§ 113.) being also employed *passively* in some of their forms, also give *verbal adj.* in the same sense as if they came from regular *actives*; ἐργάζομαι, *I work*, ἐργαστὸν, *what can be worked, or is worked*, ἐργαστίον, *one must work, the work must be done.* Even in some *verbs*, whose *pass.* or *med.* assumes a signif., which may be considered as a new simple meaning, and as *active*, the *verbal adj.*, in some current or familiar connexions, also has both meanings, that which proceeds from the real *active*, and that which proceeds from the *pass.* or *med.*; πειστίον *one must convince*, from πείθω, and *one must obey*, from πείθομαι.—But it is very remarkable that in τρέπομαι, (*I turn to, go to,*) the *aor. 2. pass.* ἐτρέπην forms a particular *verbal adj.* in this sense, τραπητήριον.

Obs. 6. The *verbal adj.* in τὸς have sometimes the same signification, but not the same construction with the *part. perf. pass.*; for with regard to the latter it is a mere *adjective*; *ex. gr.* ποιητὸς *made*, πλεκτὸς *plaited*, στρεπτὸς *twisted*.

§ 135.—The Middle Voice.

1. Before we enter on the use of the *middle voice*, we must exclude all *verbs deponent* properly so called, for with regard to their signification they have become real *actives*. On the other hand we must not exclude such middle voices, as take their *aorist* from the *passive voice*, a part of which we have already enumerated in § 113. *Obs.* 5.

2. The main signification of the *medium* is *reflective*. A verb has a complete *reflective* signif. whenever the *subj.* of that *verb* is at the same time its immediate object, which in the *active voice* stands in the *accus.* Thus, for instance, λούμαι is equivalent to ἐγὼ λούω ἐμὲ or ἐμavτὸν, *I wash myself, I bathe.* But it must be remembered, that this first and proper meaning constitutes a real *medium* only in a very limited number of verbs. When the same relation is to be expressed in any other verb, it can only be done by means of the *reflective pronoun*, ἐμavτὸν, ἑavτὸν, &c.

Examples of real *media* are: ἀπάγχεσθαι, *to strangle one's self*; ἀπέχεσθαι, *to keep one's self off, to abstain*; ἀμύνεσθαι, *to defend one's self*; φυλάττεσθαι, *to guard one's self against any thing, to take care*; ἐγγυᾶσθαι, *to bail one's self (to become bail)*; κρεμάννυσθαι and its compounds, *to hang one's self*; παρασκευάζεσθαι, *to arm one's self*, and those verbs which denote an operation on one's own body, and where in the *active voice* τὸ σῶμα may be supplied instead of the *accus. of the person*, *ex. gr.* λούσθαι, χρίεσθαι, γυμνάζεσθαι, ἐνδύσασθαι, ἀπομόργνυσθαι, κείρεσθαι, στεφανοῦσθαι.

3. Many *verbs* lose their original *reflective* meaning, and become either real *intransitives* or are at least translated in an intransitive way, for want of a corresponding reflective expression.

Examples: στέλλειν, to *send*; στέλλεσθαι, to *send one's self to some place*, i. e. to *travel*; δαίνυσθαι, to *feast*. The case is the same with πορεύεσθαι, to *travel*; φαίνεσθαι, to *appear*; παύεσθαι, to *cease*; πλάζεσθαι, to *wander, to rove*; εὐωχεῖσθαι, to *feast*; κοιμᾶσθαι, to *rest*.

Obs. 1. These *media* bear the same relation to their *act. verbs* as the *immediate verbs* do to the *causatives*; hence there are some *passivo-media*, which having such a simple signif. appear exactly like *deponents*, as γεύομαι, *I taste*, σήπομαι, *I rot*, ἔλπομαι, *I hope*, of which the *actives*, which seldom occur, can be expressed only by a circumlocution with *causing to*: γεύω, *I cause to taste, give to taste*; σήπω, *I cause to rot, make putrid*; ἔλπω, *I cause to hope, give hopes*. See also μαινομαι in the *Anom.*

4. But the *medium* also becomes a verb *transitive* just as easily and may have in most cases an *object* in the *accus.* with it. This is most readily the case, when the *active* is construed with two *accus.*, in which instance one of these continues with the *medium*, *ex. gr.* ἐνδύω τινὰ χιτῶνα, *I put a coat on one*, ἐνδύομαι χιτῶνα, *I put a coat on myself*. To this class belong most verbs denoting an operation on one's own body, though in German one of the *accus. casus*, expressing the person, is to be translated with the *dat.*

Examples. ἔσσεσθαι, to *put on clothes*, κείρεσθαι, to *cut one's hair* (*ex. gr.* κείρομαι τὴν κεφαλὴν, for κείρω ἐμὲ τὴν κ.) στεφανοῦσθαι, ἀπομόργνυσθαι, λούσθαι (*ex. gr.* τὰς χεῖρας, i. e. *one's own*), ὑποδήσασθαι and ὑπολύεσθαι, to *put on or to take off (one's shoes)*, ἐγκαλύπτεσθαι, to *wrap one's self up*, and others.

5. But the *medium* may also have an object of its own, when a new meaning, as we have just seen, arises from the *reflective* action of the *verb*, which is conceived as *transitive*; περαιοῦν τινα, to *carry over (across a river)*, *med.* περαιοῦσθαι, (properly to *carry one's self over*,) to *cross over, pass.*; hence it then has the river in the *accus.*, περαιοῦσθαι τὸν Τίγριν, to *cross the Tigris*.

Examples. φοβεῖν τινα, to *frighten any one*, φοβεῖσθαι, (properly to *frighten one's self*,) to *fear*, likewise φοβεῖσθαι τοὺς θεοὺς, to *fear the gods*; τίλλειν, to *pluck*, τίλλεσθαι, to *pluck one's self, to pull out one's own hair*; and as this is an action by which one mourns over a person, τίλλεσθαι τινα, to *mourn over any one (by pulling out one's own hair)*,

αἰσχύνειν, *to shame, to confound*, αἰσχύνεσθαι τινα, *to feel shame in the presence of somebody*; φυλάσσεσθαι τινα, *to be on one's guard against somebody*. That all these verbs adopt in the middle voice a new meaning, is very obvious from our not being able to substitute for αἰσχύνομαι σε the words αἰσχύνω ἐμέ σε. It is the same with ἀμύνεσθαι τινα, *to defend one's self against somebody*.

6. In all the instances mentioned, the *medium* arises from the usual *trans.* construction of the *act.* with the *accus.* (φοβοῦμαι, for ἐγὼ φοβῶ με). But just as (according to § 134, 5, 7.) the *pass.* proceeds sometimes from the construction with the more remote object, namely the *dat.*, so does the *medium*; and the other object, which was in the *accus.* with the *act.*, is put in the *accus.* also with the *medium*, ex. gr. προσποιῆσαι τινί τι, *to acquire something for any one*, (ex. gr. a country for a state,) προσποιήσασθαι τι, *to acquire for one's self, appropriate to one's self*.—Hither belong the great number of *middle voices*, in which the more reflective meaning becomes less and less prominent; it is often merely hinted at by the form of the verb that something happens which may be hurtful or useful to the subj., or that the action of the verb stands in some inward relation to the subj. Thus for instance θεῖναι νόμους, *to impose laws*, applied to a conquered state, where the conqueror is not subject to the laws, whilst θέσθαι νόμους means *to propose laws*, said of a state, which gives *to itself* its own laws;—στήσασθαι τρόπαιον, εἰκόνα, *to erect a trophy, a statue to one's self, for one's own deeds*. Though it be true that Greek writers do not always strictly observe this difference, since in these cases they often use the *active* instead of the *medium*, still they rigidly observe this difference in so far as they never use the *middle voice* where the active ought only to be employed, that is to say, where the action stands in no inward relation whatever to the subject of the verb. (Compare below, text 8.)

Examples: πορίζεσθαι τι, *to procure something for one's self*, i. e. *to acquire or obtain something*; κλαίεσθαι, *to bewail, to lament*, ex. gr. τὰ πάθη, *one's own sufferings*; but κλαίνειν τὰ πάθη τινός, *to bewail the sufferings of another*;—σύμμαχον ποιῆσθαι τινα, *to make an ally of some one*;—καταστήσασθαι φύλακας, *to place guards*;—αἵρεσθαι, *to take up something*, ex. gr. πόλεμον, *to undertake a war*; συναίρεσθαι τινι πόλεμον, *to share the dangers of war with somebody*, i. e. *to support another in a war*;—εὐρίσκομαι, *I find for my own use*, i. e. *I get (nanciscor)*;—

ἀγεσθαι γυναῖκα, *to take a wife*; — κληρώσασθαι, *to win by drawing lots*; καταπράττεσθαι, *to execute, to do something on one's own behalf*; — εἰσκομίζεσθαι, *to get for one's self or for one's own kindred, for instance, to procure provision for a town, and the same with ἐκκομίζεσθαι*; — διαθίσθαι τὰ τῆς πόλεως. — Hence the ideas of *pushing something away* (from one's self), or of *disdaining, despising*, are usually expressed by the *middle voice*: ἀποσώσασθαι, ἀποκρούσασθαι, ἀποθέσθαι, and many others compounded with ἀπό, προέσθαι, προβάλλεσθαι, &c.

Obs. 2. Thus it comes that a verb having two accus. in the *active*, may retain both in the *middle voice*, whenever a relation to the *subject* of the verb is to be pointed out. Αἰτῶ σε τοῦτο, *I ask this of you* (leaving it undetermined whether it be for myself or for another person); but αἰτοῦμαι σε τοῦτο can only mean, *I request this of you for myself*. This construction however occurs but rarely; see Schneider on Xen. Anab. I. 1. 10.

7. The *medium* expresses a *reciprocal action* just as frequently; νέμεσθαι, *to distribute amongst ourselves*, διαλέγεσθαι, *to converse (with each other)*.

Examples: βουλεύεσθαι, διαλλάττεσθαι, σπένδεσθαι, σπονδοποιεῖσθαι, διαλύσασθαι; besides all verbs denoting *to differ, to quarrel*: διαφέρεισθαι, κρίνεσθαι, διακοντίζεσθαι, διαδορατίζεσθαι, ἀκροβολίζεσθαι, φιλοτιμεῖσθαι, ἀγωνίζεσθαι, which for the most part, as μάχεσθαι, change into the signification of a *deponent*.

8. Another kind of *reflective action* is *when something is done to me or for me by my orders*, which is expressed in English by the verb '*to get*,' '*to get a thing done*.' Thus κείρομαι signifies *I shave myself*, but also *I get myself shaved*; the *pass.* καρῆναι refers only to a state of *passiveness*, '*to be shorn*,' like a sheep. Here too the more remote relation occurs; παρατίθεμαι τράπεζαν, *I get a table set before me*; μισθώω, *I let out for hire*, μισθοῦμαι τι, *I hire for myself*; διδάξασθαι υἱὸν, *to get one's son taught*; καταδικάσαι τινὰ, *to condemn one*, κατεδικασάμην αὐτὸν, as it were, *I have got him condemned to my advantage*, i. e. *I had him cast, I won a law-suit against him*. But we also meet with a *medium* of this kind even without any reference to the subject, when it ought to be rendered simply by the *infin. act.* with the verb '*to cause*' or '*to get*,' *Cyrop.* 1, 4, 18. where it is said that the young Cyrus took the arms, ἃ ὁ πάππος ἐπεποίητο, *which his grandfather had got made*. Hence πρεσβεύω, *I go as ambassador*, πρεσβεύομαι, *I send ambassadors*.

Obs. 3. The above instances are sufficient to give a general idea of the *reflective*

power of the *middle voice*, and to show that the nature of the relation to the subject always is determined by the nature of the *verb*, and by the context, which must be learned by practice and comparison. But it must be observed that the relation to the subject frequently is very remote and weak, so that its designation might be omitted without impairing the sense, especially when it is pointed out by the nature of the *verb* itself; and in some *verbs* and individual instances, the relation has completely vanished; *ex. gr.* ἰδεῖν and the poetical ἰδέσθαι are exactly the same, and so are in prose ἀποφαίνειν and ἀποφαίνεσθαι, *to manifest, prove*; παρέχειν and παρέχεσθαι, *to afford*. The *medium* is also often used to express some shades of meaning, or in combination with collateral signif., as in αἰρεῖν, *to take*, αἰρεῖσθαι, *to select*: λαβεῖν and λαβέσθαι, and others. But these instances must be particularly treasured in the memory, like other peculiarities and anomalies of the language; this requires a careful attention, because a relation may be imperceptible to us, which was instantly perceived by the Greeks.

Obs. 4. But it must not be supposed that there actually is a *middle voice* for every *verb*, which from its nature and signif. is susceptible of one. The best Dictionaries must be consulted whether a *verb* has a *medium*, and whether this *medium* has a particular signif.

Obs. 5. When the more remote relation to the subject is, for the sake of distinctness or emphasis, expressed by a *pronoun*, (like ἐμαυτοῦ, ἐμῶς, &c.) the *medium*, if there be any, is still employed, though it is not requisite in that case. Thus Demosth. for instance (in *Mid.*) says, Γέγραμμαι ἐμαυτῷ ταῦτα, *I have noted that down*.

§ 136.

1. The *verba media*, which take their *aor.* from the *pass.* voice, are enumerated in § 113. *Obs. 5.* The number of those, which appear more or less as *verbs passive*, might still be increased, were it altogether possible to draw a strict line of demarcation between the *verbs passive* and *middle*; for the *signification* of the tenses *preponderates* either to the *middle* or to the *passive voice according to the usage of speech*, although *grammar* distributes the *forms* of them *partly* among the one and *partly* among the other.

2. The construction of the *object* in the *accus.* is far from being decisive, whether a *verb* be *passive* or *middle*, since both these *voices* admit of this construction, for instance ἡσκήθην τὴν τέχνην, *I exercised myself*, may be translated into our language in the *middle* form, yet in Greek it might have been conceived in the *passive*.

Obs. 1. Respecting this *accus.* of an *object*, we have further to remark, that all those *passive* and *middle verbs*, which have an *object* in the *accus.*, may be considered as representing new *intransitive ideas*; their construction then coincides with that of *verbs intransitive* of the active form, which so frequently are construed with an *accus.* case. Hence we may state the rule in this manner: in all *intransitive verbs*, whether of the *active*, *passive*, or *middle voice*, the noun, to which the import of

the verb refers, is put in the *accus.*, therefore ἀλγῶ τὰς γνάθους, αἰσχύνομαι σε, πλῆττομαι τὴν κεφαλὴν, &c.

Obs. 2. The more ancient language uses in many instances the *aor.* of the *middle voice*, where the modern one uses that of the *passive*; *ex. gr.* ἡρασάμην, ἐκοιμησάμην; in some verbs the *aor.* has a peculiar signification, *ex. gr.* στίλλεσθαι, *to travel*, σταλῆναι; στίλλεσθαι, *to clothe one's self*, and also *to send for*, στείλασθαι.

Obs. 3. When the *aor. med.* is in use, the *aor. pass.* may also be used as the *pass.* of a peculiar signif. of the *med.*; γραφείς, *written*, from γράφειν, but also *accused*, from γράφισθαι, γράψασθαι, *to accuse*.

Obs. 4. The use of the *fut. med.*, and even in some few cases of the *aor. med.* instead of that of the *pass.*, has been stated above, § 113, 5.

3. That the *perf.* and *plusq. pass.* exactly like the *pres.* are the real *perf.* and *plusq. med.*, is unquestionable from a great many examples, of which we had two in the preceding *Section*, 8.—ἐπεποίητο, and *Obs. 5.* γέγραμμαι: *Cyrop.* 7, 3, 14. Ἀκινάκην πάλαι παρεσκευασμένη σφάττει ἑαυτήν, *having long before provided herself with a sword, she killed herself*; 7, 2, 12. διατέπραγμαi, *I have obtained, accomplished*; *Isocr.* ἐπιδεδειγμένος τὴν πονηρίαν, *having given a specimen of his malice*; *Xenoph. Symp.* 8, 25. μεμισθωμένος χῶρον, *one who has taken a piece of land in farm, &c.*

See § 113. *Obs. 3.* and 4. compared with § 97, 5. and *Obs. 5.* about the *perf.* 2. commonly called *perf. med.*

§ 137.—Of the Tenses.

The two tenses *aor.* and *fut.* III. are peculiar to the Greek language. Of the latter we shall treat in § 138., but to know the nature of the *aor.* we must compare the other *præterites*.

1. The *perfect tense* is to be separated from all other *præterites*, as it is not used in narration. It partakes of the nature of the *present*, and is distinguished from it only in so far as the *present* denotes an *action* as not yet accomplished or as still taking place during the present time, whilst the *perfect* denotes an *action* as wholly accomplished and terminated, though likewise in the present time. It merely connects what has happened, as past, with the present time; *ex. gr.* *I know it, for I have seen it.* This connexion with the present time may not always be expressed, but the *perf.* by itself alone conveys the idea of it. *I have seen it, i. e. I am one of those who saw it. Now that I speak, it is already over, it has happened.*

2. The tenses used in narration are the *aor.*, *imperf.* and *plusqp.* Of these the *imperf.* and *plusqp.* narrate with refer-

ence to some other *fixed time*, the *aor.* however *without any such reference or presupposition*. Any narration given with the *aor.* carries the mind to the past, and brings the events successively one after another before the hearer or reader, *without pointing out the time* in which the related events *stand to each other*, ex. gr. Πύρρος ὁ βασιλεὺς ὁδεύων ἐνέτυχε κυνὶ φρουροῦντι νεκρὸν—καὶ ἐκέλευσε μεθ' ἑαυτοῦ κομίζειν, and so on. But in the midst of the narrative it is sometimes necessary to state the circumstances by which the thing, which happened, was attended, when it happened; this is done by means of the *imperf.*, Ὀλίγαις δὲ ὕστερον ἡμέραις ἐξέτασις ἦν καὶ παρῇν ὁ κύων, ἰδὼν δὲ τοὺς φονέας ἐξέδραμε, (this again *aor.*) and so on; and if that which was also already past, or had already happened at that time, is connected with the narrative, it is done by means of the *plusq.*

3. But if the reference to time be sufficiently apparent from the context, the *aor.* may also be used instead of the *perf.*, and in the narrative instead of the *plusq.*, ex. gr. Xen. *Memor.* 1, 6, 14. Socrates says, Τοὺς θησαυροὺς τῶν πάλαι σοφῶν, οὓς ἐκεῖνοι κατέλιπον ἐν βιβλίοις γράψαντες, διέρχομαι, where the sense obviously requires the *perf.*, *which they have left behind in books*. In every discourse in which there is much mention made of the *past*, and always in such a way that the mind connects it with the *pres.*, the Greeks most generally use the *aor.* instead of the *perf.*, which is generally used alone in our modern languages; and it is only when the speaker lays a particular stress on the time of an occurrence, that the Greek employs the *perf.*, and in a narrative the *plusq.*: all this is, however, greatly influenced by euphony. The uncertainty, or indefinite notion, from which the *aor.* derives its name, is properly limited to the time *past*.

Obs. 1. The *aor.* is used instead of the *plusq.*, *Cyrop.* 5, 1. *her husband was ambassador in Bactria*, Ἐπεμψε δὲ αὐτὸν ὁ Ἀσσύριος περὶ συμμαχίας, *had sent him*; Thuc. Οἱ Ἀθηναῖοι εὐθὺς ἐπειδὴ ἀνεχώρησαν—ξύμμαχοι ἐγένοντο. Poets use this *aor.* far more frequently than the *plusq.* itself. Whenever a *duration of time* or a *repetition* of what has happened is to be expressed, the *imperf.* may be also used instead of the *plusq.* in modern languages. Compare Krueger on Xen. *Anab.* I. 1, 6.

4. The idea of one thing taking place simultaneously with another, is nearly connected with that of *duration*. Hereby it is not meant, that any thing, which takes place simultaneously with another, must really occupy a certain length of time; it

simply means, that it is to be *conceived* as something lasting, on account of its occurring, during the time that something else happens, should even that action fill but *the space of a moment*; ex. gr. *all were asleep, when a scream was heard*; or *I was just opening my mouth to call for him, when he entered*. Hence arose a second usage of the *imperf.* in Greek, according to which this tense is employed whenever the related occurrence is to be described as of some *duration*, but the *aor.* whenever it is to be conceived as only *momentary*; ex. gr. Xen. Anab. 5, 4, 24. τοὺς μὲν οὖν πελταστὰς ἐδέξαντο οἱ βάρβαροι, (*they received them, MOMENTARY,*) καὶ ἐμάχοντο (*and were fighting with them, A DURATION,*) ἐπεὶ δ' ἐγγὺς ἦσαν οἱ ὀπλῖται, (*as they approached, NATURAL IMPERF.,*) ἐτράποντο, (*they took to flight, MOMENTARY,*) καὶ οἱ πελτασταὶ εὐθὺς εἶποντο (*pursued them, DURATION*). This often points to a difference in the sense, which is easily overlooked; for when it is said, for instance, Ὁ κύων ἐξέδραμε, καὶ καθυλάττει αὐτοὺς, it necessarily conveys the idea of *a continued barking*; but if the expression be καθυλάκτησε, it would be the *barking of an instant*, as *momentary* as the ἐξέδραμεν. The *imperf.* is thus constantly employed, when something, which was *customary* or *done habitually* or *frequently*, is related of *a time which is gone by*; Μίλων ὁ Κροτωνιάτης ἤσθιε μνᾶς κρεῶν ἑικοσι, *Milo of Crotona ate twenty minas of meat, i. e. used to eat.*

5. This difference between what is *momentary*, and what implies a *duration*, occurs also in the time *present*, and in the *future*. The language, however, has no double form for it in the *indic.*, but in the dependent *moods* the Greek language can always make the distinction. Of these,

the *moods* of the *perf.* and *future*

express the time of their *indic.*; but

the *moods* of the *pres.* and *aor.*

do not mark any time whatever¹. In this case there is a double form, which is perfectly indifferent with regard to *time*, τύπτειν or τύψαι, φιλεῖν or φιλήσας, &c.; and the Greek writers

¹ The *moods* of the *aor.* however have sometimes the signif. of what is past, as for instance in Aristoph. Ran. 1416. τὸν ἕτερον λαβὼν ἄπει, ἵν' ἔλθῃς μὴ μάτην, *that thou mightest not have come in vain*. The infinit. is frequently to be understood in a similar manner, as in Xen. Anab. III. 1, 6. ὑποπτεύσας μὴ τι πρὸς τῆς πόλεως, οἱ ὑπαίτιον εἶη Κύρῳ φίλον γενέσθαι, i. e. εἰ Κύρῳ φίλος γένοιτο.—For the part. of the *aor.* see text 6. and for the *conj. aor.* instead of the Latin *fut. exact.* § 139, 4.

avail themselves of this double form, so as to employ chiefly the *moods* of the *pres.* tense to denote an action or occurrence of *some duration*, and the *moods* of the *aor.* for a *momentary* one. For instance, when Demosth. says, (*Phil.* I. p. 44.) Τριήρεις πεντήκοντα παρασκευάσασθαι φημι δεῖν, εἴτ' αὐτοὺς οὕτω τὰς γνώμας ἔχειν, he wants the men of war to be *immediately* equipped, hence the *momentary aor.*; but the *feeling* or *disposition*, which he recommends by γνώμας ἔχειν, has *some duration*. Again, (p. 45.) Ἴν' ἡ διὰ τὸν φόβον—ἡσυχίαν ἔχῃ, ἡ παριδὼν ταῦτα ἀφύλακτος ληφθῇ, it is obvious that here too ἔχῃ has a *duration*, and ληφθῇ is *momentary*. The case is the same with the *imper.* (p. 44, *init.*) Ἐπειδὴν ἅπαντα ἀκούσητε, κρίνατε, καὶ μὴ πρότερον προλαμβάνετε. Here the *moment* of κρίνατε is distinctly marked, but the forming of an opinion is something *gradual*, which the speaker did not conceive as *momentary* in his mind; hence προλαμβάνετε. See Herm. *ad Viger.*, n. 165. b. But the distinction frequently depends altogether on the view of the speaker or writer, and in numberless passages it is perfectly indifferent whether we have λέγειν or λέξει, λέγε or λέξον. The distinction, however, is not the less true on the whole.

Obs. 2. Even an action of a long duration may be in the *aor.* in the dependent *moods*, whenever its completion is taken into the account, and considered as its final purpose; Plato *Crit.* 15. Τῶν παιδῶν ἔνεκα βούλει ζῆν, ἵνα αὐτοὺς ἐκθρίψῃς καὶ παιδεύῃς.

6. The *part.* of the *aor.* constantly denotes *time past*, and becomes a complete *part. perf.*; ἀποβαλὼν, *who has lost*, and consequently now possesses no longer,—μαθὼν, *who has learnt*, and consequently knows,—θανὼν, *who has died*, dead—οἱ πεσόντες, *those who fell*, the dead.

Obs. 3. Thus Demosth. (in *Mid.* 52. p. 576.) the true author of a speech full of merited reproaches, Ὁ παρεσχηκὼς τὰ ἔργα—οὐχ ὁ ἐσκεμμένος οὐδ' ὁ μεριμνήσας τὰ δίκαια λέγειν, i. e. *is he who has provided the deeds for it, not he who has prepared himself, and taken care to say what is proper*. Here we have μεριμνήσας quite parallel with the tenses of the *perf.*, evidently for the purpose of avoiding the less pleasing sound of μεμεριμνηκώς.

Obs. 4. All that has been observed of the *aor.* refers chiefly to the Attic writers. In Homer the distinction between the *tenses* is not yet so marked, and the *imperf.* in particular is still frequently confounded with the *aor.*, which was only, as it were, at its birth. We leave the examples of this assertion to the individual observation of the learner². In Herod. too, (and perhaps in the Ionic

² We will, however, point out a few passages, where the *imperf.* is connected with *aor.* without any difference in the action legitimating the distinction, *Il.* a. 437, 438,

dialect in general,) the *imperf.* is often used in a progressive narration as an *aor.*, that is to say, for the relation of *momentary* occurrences, of which the existence with other events does not necessarily appear from the context, 3, 28. *ἐκάλεε*, *ἐκίλευε*, and frequently *ἠρώτα*, *ἀμείβετο*, &c.

Obs. 5. Whenever any *habitual* occurrence, or any *customary* event, is mentioned, without its being an express narrative, the Greeks frequently have, instead of the *pres.*, by which it is stated in other languages and even the Greek itself, the *aor.* (which then marks an *indefinite time* in the strictest sense,) Demosth. *Olynth.* 2. *Μικρὸν παῖσμα ἀνεχαίτισε καὶ διέλυσε πάντα*, a small mistake overthrews and destroys all again; *Mid.* 21. *Οὐ γὰρ ἡ πληγὴ παρίστησε τὴν ὀργὴν, ἀλλ' ἡ ἀτιμία, οὐδὲ τὸ τύπτεσθαι—ἔστι δεινόν, ἀλλὰ τὸ ἐφ' ὕβρει*, where *ἔστι* shows how the preceding *παρίστησε* is to be understood. Isocr. *Paneg.* 12. (speaking of the great games and meetings of the Greeks, contrasted with the continual concourse of people at Athens,) *Αἱ μὲν ἄλλαι πανηγύρεις διὰ πολλοῦ χρόνου συλλεγίσαι ταχέως διελύθησαν, ἡ δὲ κ. τ. λ.* See also Heind. *ad Plat. Phæd.* 49.

Obs. 6. There is another instance where the *aor.* seems to be used instead of the *pres.*, viz. the *indic. aor.* after the question *τί οὐ*; *ex. gr.* *Τί οὐκ ἐποιήσαμεν*; literally, 'why have we not done this?' i. e. *let us do this!* *Τί οὐκ ἔφρασας*, i. e. *tell me instantly.* (See Heind. *ad Plat. Gorg.* 126.)

Obs. 7. The Greeks obtained a great latitude in the choice of *tenses* by introducing again the *pres.* in a narration, whenever the *true time* is evident from the context, and not only by means of the *præsens historicum*, as it is used in other languages, to add to the liveliness of the narrative, but in the midst of a proposition, for instance in Xen. *Anab.* 1, 7, 16, it is related, that the army of Cyrus came to a ditch, and then he immediately adds, *Ταύτην δὲ τὴν τάφρον βασιλεὺς μέγας ποιεῖ ἀντὶ ἐρύματος, ἐπειδὴ πυνθάνεται Κῦρον προσελαύνοντα.* Any other language would necessarily have used the *plusq.* twice. The case is similar with regard to the *indicat.* in intercalated sentences *obliquely* introduced. See the general remark, *Obs. 3.* in § 139, after H.

Obs. 8. There are some *verbs*, the *present* of which comprises the signif. of a *perf.* Hither belong particularly *ἦκω*, *I am come*, i. e. *I am here*; *ex. gr.* *Plat. Criton. init.* *ἄρτι ἦκεις ἢ πάλαι*; in the same way *οἶχομαι*, *I am gone*, *I am off*, whereby the *imperf.* *ῥέχω* has the appearance of a *plusq.* And usually the *pres.* of the *verbs* denoting to *hear*, to *learn*, (*ἀκούω*, *πυνθάνομαι*, *μανθάνω*, *αἰσθάνομαι*,) is used where we employ the *perf.* Again, *τίκτειν τινά* has, besides the signif. of *begetting*, that of *being the parent of any one*, whence it must be frequently understood as a *perf.*: *πολλοῦ σε θνητοῖς ἄξιον τίκτει πατήρ.*

Obs. 9. And just as there are in every language certain expressions introduced, particularly in daily intercourse, which appear contrary to its general laws, because their natural origin has been obscured by time, there are in Greek expressions, which cannot be brought under the rules stated about the use of the *tenses*; they must be remembered without disturbing the rules derived from the agreement of the

465. β. 43—45. For it would be absurd to suppose that the landing of the sailors, cutting the meat, using the large mantle, had been conceived in the mind of the poet as occurrences of *some duration*, while leading out a number of animals to be sacrificed, putting so many pieces of meat on the spits, girding on the sword, should have been thought *momentary* by the same mind; and *λείπει*, β. 107, compare 106, is still more decisive. But it must be acknowledged, on an attentive perusal of Homer, that most of the decided *imperf.* mixed in the narration denote the *repetition* of actions which are necessarily of *some duration*, and that we do not easily meet in Homer with *aor.* where there is a *co-existence in the time*, or where it is a *repeated action*.

language in all the rest. Hither belong the ἦν ἀρα instead of the *pres.* in argumentative observations. See Heind. *ad Plat. Phæd.* 35. originally probably, 'thus it always was, (and is still,) . . . and I observed it not,' and further in conversation some isolated *aor.* 1. *pers.* instead of the usual *pres.* as ἥσθην, ἐπὴνείσα, to express the decided sensation or feeling attendant on the action. See Herm. *ad Vig.* 162. and Buttm.'s Note to Soph. *Philoct.* 1289, 1314. See also the Epic ἐπλετο in the *Anom.* πῆλω.

Obs. 10. The circumstance that the *pres.* and *imperf.* constantly denote a duration without completion, has given birth to the custom by which several verbs, of which the action is only completed through the concurrence of another individual, as one's giving by another accepting, one's sending away by another going away, are used in those tenses merely of one part of the action, or as is said *de conatu*, (which expression, however, is neither accurate nor sufficient,) Herod. 7, 221. Λεωνίδης φανερός ἐστι, (here tantamount to ἦν, according to *Obs.* 7.) τὸν μάντιν ἀποπέμπων, ἵνα μὴ συναπὸληται σοί, ὃ δὲ ἀποπεμπόμενος αὐτὸς μὲν οὐκ ἀπέλιπε, (*forsook him not*,) τὸν δὲ παῖδα—ἀπέπεμψε, where the last *aor.* forms the antithesis or contrast to the preceding *pres.* Thus δίδωσι, εἰδίδου, must frequently be rendered by *offering*; πείθει is properly only *suadet*, not *persuadet*. Consult the examples stated in the *Index* to Demosth. *Mid.* sub voce *Præsens*.

Obs. 11. The verb μέλλειν with an *infin.* is used in a periphrastic sense for the simple *fut.*, with this distinction, that by the *fut.* the action of the verb is removed to a future indefinite time, but by the circumlocution with μέλλειν, the period is fixed from which the action of the verb is to be conceived as taking place; hence μέλλω ποιεῖν (*I am (now) one who shall do it*).—This verb conveys at the same time the collateral idea of *shall* or *must*, hence ἃ ἡμέλλον πάσχειν, *what I should suffer*. The difference between the *pres.* tense or the *aor.* of the *infin.* employed with μέλλειν lies again in the duration or momentary performance of the action; but the *fut.* of the *infin.* is also commonly used by a kind of pleonasm; Demosth. *Mid.* 21. and he did all this in the presence of people, οἱ αὐτὸν ἐπαινίσσεσθαι μετὰ ταῦτα ἡμέλλον, (*Lat.* 'qui eum erant laudaturi,') where we should say more precisely, *of whom he could foresee that they would praise him*.

Obs. 12. The *perf.* has also a *conj.* and *opt.*, and the future has an *optative*, which are really used whenever that kind of uncertainty or contingency which is peculiar to these moods (see § 139.) agrees with the time of these tenses. For instance, Εἴθε ὁ υἱὸς νενικήκοι,—*Oh that my son had conquered!* εἰ τινες εἰσεληλύθοιεν, *if (by chance) some had entered*, εἰπεν ὅτι ἥξει ἡμέρᾳ τρίτῃ, *he said that he should come the third day*. But the moods of the *pres.* and of the *aor.* assisted by the context being sufficient in most of these instances, and the *indic.* being also very frequently employed in *sermone obliquo*, (compare § 139. *Obs.* 3.) the former are used only for the sake of distinctness, and therefore require no particular elucidation here. And even then the periphrastic form, *ex. gr.* πεφίληκώς ὦ and εἶην is generally preferred to the *conj.* and *opt. perf.* The *imper. perf.* occurs in its principal 2 *pers.* chiefly in such verbs only, of which the *perf.* has the signif. of the *pres.*, as κέκραχθι, κεχήμετε, (see the *Anom.* χάσκει,) μέμνησο: the 3 *pers.* especially of the *perf. pass.* marks a conclusive resolution, *let it then be done!* and frequently supplies an energetic expression, *ex. gr.* Νῦν δὲ τοῦτο τετολμήσθω εἰπεῖν, *be it dared*, Aristoph. *Vesp.* 1129. πεπειράσθω, *be it attempted*, i. e. *attempt it*.

§ 138.—Futurum 3.

1. The *fut.* 3. in both form and signif. is properly composed of the *perf.* and *fut.*; it transfers into *futurity* what is com-

pletely *past* and accomplished; Plato *Rep.* 6. Ἡ πολιτεία τελῶς κεκοσμήσεται, ἐὰν ὁ τοιοῦτος αὐτὴν ἐπισκοπῇ φύλαξ, *the state will have been perfectly arranged* (not *be arranged*, Lat. *adornata erit civitas*, not *adornabitur*) *when it is superintended by such a governor.* Aristoph. *Nub.* 1436. μάτην ἐμοὶ κεκλαύσεται, (compare § 134, 4.) *then shall I have wept in vain.* The *perf.* frequently denotes *a situation which is still continuing*, ex. gr. ἐγγέγραμμαι does not mean simply *I have been inscribed*, but also *I am inscribed, am on the list.* The case is the same with this *fut.*, Aristoph. *Eq.* 1371. Οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται, Ἄλλ' ὥσπερ ἦν τὸ πρῶτον, ἐγγεγράφεται, *none shall for any consideration be transferred from one list to another, but every one shall continue inscribed as he was at first.*

2. Hence this is the proper *fut.* of such *perf.* as obtain a particular signif., which may be conceived as that of a *pres.*; λείπεται, *it is a remnant*, λελείφεται, *it will be a remnant*, (λείφθήσεται, *it will be left behind*,) κέκτημαι, *I possess*, μέμνημαι, *I remember*, κεκτήσομαι, *μυμήσομαι*.

3. The Attic writers, moreover, employ the *fut. 3.* in the *pass.* voice of several *verbs* as a simple *fut. pass.* Independently of the *verbs* δέω and πιπράσκω, (see the *Anom.*) this is chiefly the case with πεπαύσομαι, κεκόψομαι, which ought never to be taken by a forced interpretation for the original *fut. 3.* nor ought this to be done with other *verbs* in which this *fut.* (with Attic writers) sometimes has the usual signif. of the *fut. pass.*, as βεβλήσομαι, λελέξομαι and others, which we leave to individual notice.

Obs. This *fut. 3.* has, however, a particular emphasis in some *verbs*, and denotes either—1.) *it shall be, I will have it so*, Soph. *Aj.* 1141. Menelaus' speech, "Ὡς σοι φράσω, τὸνδ' ἴσθιν οὐχὶ θαπτίον—is answered, Σὺ δ' ἀντακούσει τοῦτον ὡς τεθήσεται, where the usual τεθήσεται would not have been so energetic by far; or 2.) *hastening, φράζε, καὶ πεπράξεσαι*, (Aristoph. *Plut.* 1026. cf. 200.) properly, *speak, and it shall be done*, i. e. *it shall be done instantly.* And it is apparently from such passages that the ancient denomination of this *fut.*, paulo-post-futurum, was derived.

§ 139.—Moods.

1. The *indicat.*, as the mood conveying the idea of certainty, and the *imperat.*, as that of command, agree in their essential parts with the usage of other languages. *Conditional, hypothetical, or dependent* propositions may be expressed in Greek in two ways, either by the *conj.* or the *optat.*, whilst other lan-

guages, for instance the Latin, have but the *conj.* The *conj.* mood in Greek is used in propositions containing an assertion on which experience or the future has to decide, in how far this assertion will hold good or not; the *optat.* however is used whenever any assertion is to be conceived as *merely hypothetical* or *conditional*, without any reference as to whether the future or experience may confirm it or not.

Obs. 1. Though the nature of the *conj.* and *optat.* points to their being merely employed in *dependent* propositions, still there are certain instances in which they occur even in *simple* or *principal* propos. We shall treat first of the latter:—

I.—The *Conj.* in Simple Propositions.

- 1.) as the expression of doubt and reflection (*conj. dubitativus* or *deliberativus*). The *conj.* occurs in this instance scarcely otherwise than in the first person. Such propositions ought to be conceived as dependent ones, since the verbs βούλει, θέλεις, οὐκ οἶδα are either added or to be understood, *ex. gr.* πόθεν βούλει ἄρξωμαι; *where shall I begin?* βούλει οὖν σκοπῶμεν; *Anacr.* τί σοι θέλεις ποιήσω; (*conj. aor.*) or without such verbs: εἰπὼ οὖν σοι τὸ αἴτιον; *shall I tell you the reason?* *Plat. Theæt.* 17.—νῦν ἀκούσω αὐθις; *Luc. Dial. M.* 30, 1.—τί ποιῶ; πῇ βῶ; ποῖ τράπωμαι; *Eurip. Ion.* 758. εἰπόμεν ἡ σιγῶμεν, ἢ τί δράσομεν; This *conj.* may be also sometimes found in the second and third person, *ex. gr.* ποῖ τις ἔλθῃ; *Dem. Mid.* 10. ὁ τοιοῦτος πότερα μὴ δῶ δίκην;
- 2.) as the expression of gentle command or of a wish, (*conj. adhortativus*), merely in the first person, principally of the plur., *ex. gr.* ἴωμεν, *let us go*, ἴδωμεν, συμβουλευόμεν, &c.
- 3.) instead of the *imperat.* in the second and third person, but only in commands *negatively* expressed, with μὴ and οὐ μὴ; in which case the *conj. aor.* is used, (see § 148, 3.) *ex. gr.* μὴ τρέσῃς; *Soph. Ant.* 84. ἀλλ' οὖν προμηνύσῃς γι τοῦτο μηδενί. *El.* 1035. ἀλλ' οὐπορ' ἐξ ἐμοῦγε μὴ μάθῃς τόδε.
- 4.) In Epic writers we frequently meet with the *conj.* of the *aor.* for the *real fut.*, and the origin of this usage may be explained by the signification of the *fut.* in the ancient language not having been so distinctly marked as it was in later times; *ex. gr.* οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι, *nor may I (probably) see any more*, *Il. a.* 262. καὶ ποτὶ τις εἰπῇσι, *ζ.* 459. This *conj.* occurs even in the midst of the most decided *futures*, *ex. gr.* *Od.* μ. 383, δύσσομαι εἰς Ἀἶδα καὶ ἐν νεκύεσσι φαείνω.

II.—The *Optat.* in Simple Propositions.

1. as the expression of a wish: *Plat. Phædr. extr.* Ὡ θεοὶ δοιήτέ μοι καλῶ γενέσθαι τάνδοθεν· πλούσιον δὲ νομίζοιμι τὸν σοφόν, &c. This *optat.* serves likewise for softening down the harshness of command, and is thus used for the *imperat.*: *Hom. Od.* ξ. 407. τάχιστα μοι ἔνδον ἐταῖροι εἰεν; it is also used for expressing the will and design, usually in the first person, and similar to the *conj.*, but with this distinction, that the *optat.* does not, like the *conj.*, compel to immediate action. *Od.* π. 383. ἀλλὰ φθέωμεν ἐλόντες—βίοντα δ' αὐτοὶ καὶ κτήματ' ἔχωμεν, δασσάμενοι—οἰκία δ' αὐτὲ κείνου μητέρι δοῖμεν ἔχειν, ἢ δ' ὅστις ὀπνύοι.
- 2.) with ἀν, see 3, 4.

Obs. 2. The usage of the *Epics* respecting the moods in *simple propos.* coincides with that of the *Attic* writers. The only peculiarity of the *Epics* is that they use the *part. ἄν* and *κί* by far more frequently. (See below 3.)

2. The *conj.* and *optat.* are principally and properly employed in dependent sentences. The remark that the *conj.* mostly *accompanies* the *principal*, the *optat.* the *historical* tenses, is based on the nature of these moods; see Text 1. The Greek says, for instance, οὐκ οἶδα ὅποι τράπωμαι, (*non habeo, quo me vertam,*) because I suppose that the future will decide *whither I am to turn*. Hence the *conj.* follows after a *perfect*, (the latter implying by its nature a present time,) and after a *future*; and even after an *aorist* when it stands for the *perf.*, according to § 137, 3. But in a narration the mind is carried back to the past, and thus identifying itself with the person which acts or speaks, abstracts completely from any future time which is to decide or has already decided on what has been stated; *ex. gr.* οὐκ ᾔδειν ὅποι τραπόμην (*non habebam, quo me verterem*).

3. The use of the *moods* is intimately connected with that of the particle *ἄν*; whereby this part of the syntax becomes so very complicated and difficult. The nature of the *part. ἄν* consists in its modifying the meaning of a *propos.* construed with the *conj.* or *optat.*, and hence arose a second usage of this *part.*, that of being annexed to other words. It points out that the import of a sentence is to be considered as depending upon a certain condition, without however explicitly mentioning it, (at least in most cases,) but leaving it to be inferred. The *part. ἄν* therefore implies in fact always a whole sentence containing a condition.—We shall now treat of the particular cases in which it occurs:—

- 1.) *ἄν* with the *indicat.* of the *present* and *perf.* is a combination which is impossible, since the certainty and positive nature of any assertion would become uncertain by its being made dependent upon a condition. When we therefore meet with *ἄν* in a *propos.* construed with the *pres.* or *perf.*, the *part. ἄν* does not belong to the *indicat.* but to another word in the sentence; *ex. gr.* in οἶμαι ἄν, οὐκ ἄν οἶδ' ὅτι—, the *part. ἄν* belongs to the *dependent propos.* (see for more examples in *Obs. 4.* below). But it may be connected with the *indicat.* of the *fut.* by way of softening down the decisive character of any assertion made with regard to future things, similarly to the *conj. aor.* instead of the *fut.*; see *Obs. 1. I. 4.*, *ex. gr.* *Od. γ. 80.* εἶραι, ὅππότεν εἰμὲν ἐγὼ δὲ κί τοι καταλέξω. *Il. α. 174.* παρ' ἔμοιγε καὶ ἄλλοι, οἳ κί με τιμήσουσι.
- 2.) *ἄν* with the *indicat.* of the *historical* tenses signifies—
 - a.) the *repetition* of an action, in so far as this same repetition is to be

conceived as dependent upon certain conditions, but the existence of which is merely hinted at by the addition of *ἂν* ; for instance, *ἐποίει ἂν*, *he used to do*, viz. as often as circumstances would admit of it. This usage is very common with all writers.

- b.) In the same manner is *ἂν* used with the historical tenses, whenever the sense is to be conveyed that any condition under which an action may or might take place, may or might possibly not be fulfilled. The *imperf.* is then employed with *ἂν*, respecting an action the impossibility of which exists in the *present* time ; if in the *past*, the *plusq.* or the *aor.* with *ἂν*, *ex. gr.* *ἐποίουν ἂν τοῦτο*, *I should do so* (the idea in the mind of the speaker is *ἀλλ' οὐ ποίω*) ; and with a negation : *οὐκ ἂν ἐποίησα*, *οὐκ ἂν ἐπεποιήκειν*, *I should not have done so* (mentally supplied : *ἀλλ' ἐποίησα*).

Obs. 3. Omitted in *ἂν* with verbs denoting that something ought to be done, or might be permitted, as *χρῆν*, *ἔδει*, *προσήκειν*, *ἔξην*, *ἐνῆν*, *ex. gr.* *Soph. El. 1505.*

*χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην,
ὅστις πέρα πράσσειν γε τῶν νόμων θέλει,
κτείνειν· τὸ γὰρ πανοῦργον οὐκ ἂν ἦν πολὺ.*

Here the reason of the omission is, that the idea in the mind of the speaker is not *ἀλλ' οὐ χρῆ* ; for the necessity of the fact is not here denied, but the fact itself. To the latter words, however, the reply is, *ἀλλ' ἔστι πολὺ*.—*Ἐξῆν γὰρ ἀποφεύγειν*, *I might have fled* (mentally supplied, *ἀλλ' οὐκ ἀπέφυγον*). But as soon as one may reply, *ἀλλὰ δεῖ*, *ἔξεστι* or *οὐ δεῖ*, the part. *ἂν* is again employed. It is for the same reason that *ἂν* is usually omitted with the verbs *ῥέλον*, *ἐμελλον*, *ἔφην*, *ἔβουλόμην*.—See for another instance below E. 3.

- 3.) The *conj.* describing an object as existing only under certain conditions which are to take place either in the present or future time, involves in fact *always* the part. *ἂν*. We therefore may say that its being added to a *conj.* is superfluous. Hence no simple *propos.* are ever construed with *ἂν* and the *conj.*, at least not in good Attic prose. But if we meet with the *conj.* with *ἂν* in dependent *propos.* or such as begin with a *conjunction* or a *pronoun*, the part. *ἂν* is, according to the usage of speech, to be separated from the *conj.* mood, and is intimately to be connected with the *conjunction* or the *pronoun*, *ex. gr.* *ἐὰν, ὁπόταν*, (for *εἰ ἂν, ὁπότ' ἂν, ὅς ἂν*), &c.
- 4.) The *optat.* construed with *ἂν* serves for expressing a mere *subjective* opinion, limited by certain conditions, and is therefore employed to convey a *doubtful assertion* or the idea of a bare *possibility*, and which is rendered in English by *may, might, &c.* ; *ex. gr.* *ἴσως ἂν οὖν τινες ἐπιτιμήσειαν τοῖς εἰρημένοις*, *some perhaps might find fault with what I said* ; *ἀλλ' οὖν, εἰποι τις ἂν*, *but some one might say*—; *ἡδέως ἂν θεασαίμην ταῦτα*—*τὸ σωματοειδές ἐστιν οὗ τις ἂν ᾤψαιτο*, *the corporeal is what can be touched*. This is the manner of speaking, owing to that modesty or moderation so peculiar to the Attic writers, which is used for the most positive assertions and predictions, or for avoiding the more positive character of the future tense ; *ex. gr.* *οὐ γὰρ ἂν τάγε ἡδὴ γεγεννημένα τῇ νυνὶ βοηθεία κωλύσαι δυνηθείμεν*—*οὐκ ἂν φύγοις*, *you will not escape* ; *γένοιτο δ' ἂν πᾶν ἐν τῷ μακρῷ χρόνῳ*. Lastly, this *optat.* with *ἂν* is likewise employed for softening down the harshness of command ; hence *λέγοις ἂν* for *λέγε*—*χωροῖς ἂν εἶσω*, *Soph.*

4. When the *particles* and *pronouns* compounded with *ἂν* are construed with the *conj.* of the *aor.*, the latter constitutes a presupposed *preterite*, and consequently if the context points

to a time to come, it becomes a *future preterite* (in Latin *futurum exactum*).

Examples: Dem. Mid. 10. χρή δὲ, ὅταν μὲν τίθησθε τοὺς νόμους, ὅποιοι τινὲς εἰσι σκοπεῖν· ἐπειδὴν δὲ θῇσθε, φυλάττειν καὶ χρῆσθαι, *but when you have given them; ἐπειδὴν ἅπαντα ἀκούσητε, κρίνατε, when you shall have heard all, then judge; αὕτη ἡ παρασκευὴ διαμεῖναι δυνήσεται, ἕως ἂν περιγενώμεθα τῶν ἐχθρῶν.*—διαφθερεῖ ὁ, τι ἂν λάβῃ.¹

5. Any conditional, contingent, or uncertain expression which is expressed hypothetically, may, owing to its construction, be rendered in Greek by the *infinit.* or the *participle* with the addition of ἂν. This advantage of imparting the power of the *opt.* or *indicat.* with ἂν to the *participle* and *infinit.* gives to the Greek a great superiority over all known languages. The *infinit.* or *participle* however can never be employed instead of the *conj.* with ἂν, since, according to text 3, 3, the *part.* ἂν is never to be construed with the *conj.* mood, but is to be connected with certain *conjunctions* or *pronouns*, and therefore must be omitted whenever the *conjunction* or *pronoun* be omitted.

Examples: Οἶονται ἀναμαχέσασθαι ἂν συμμάχους προσλαβόντες, *they think they might repair their defeat, if they had allies (ἀναμαχέσαιντ' ἂν, εἰ προσλάβοιεν, see below, A.); τᾶλλα σιωπῶ, πόλλ' ἂν ἔχων εἰπεῖν, whilst I could say a great deal more.* Herod. 7, 139. νῦν δὲ Ἀθηναίους ἂν τις λέγων, (*who might say,*) σωτῆρας γενέσθαι τῆς Ἑλλάδος οὐκ ἂν ἐξαμάρτοι. Plat. Crit. 9. οἱ ῥᾶδίως ἀποκτινύνντες καὶ ἀναβιωσκόμενοι γ' ἂν, εἰ οἴοι τ' ἦσαν, *who lightly put to death, and would probably restore again to life, if they but could (ἀνεβίωσκοντ' ἂν, see 3, 2. b.)*

The *part.* ἂν, if placed after the verbs δοκεῖν, οἶεσθαι, ἐλπίζειν, οὐκ ἔστι, and similar ones, imparts to the *infinit.* of the *aor.* the power of the *infinit. future*.

Examples: Οὐκ ἔστιν ἓνα ἄνδρα ἂν δυνηθῆναι ποτε ἅπαντα ταῦτα πρᾶξαι, *it is not to be supposed that any man should ever be able to perform all this (δυνηθῆναι ποτε without ἂν means, would have performed all this);* ἐδόκει ἂν ἡμῖν ἡδέως πάντα διαπρᾶξαι, (*on the position of ἂν, see Obs. 4.*) *it appeared to us that he would gladly perform all this.* The same applies to the *part.* of the *aor.* with ἂν after such verbs as are construed with the *participle* instead of the *infinit.* See § 144, 4. a.

Obs. 4. As to the *position* of ἂν, it is to be remarked that it never can begin the sentence. But the question after which word in the sentence it is to be placed depends in many cases upon the choice of the writer, or upon the intention of rendering the uncertainty sensible either a little sooner or a little later, or in some

instances it is added to some word or other without any such reason. Thus it is frequently placed directly after the *opt.* or *indicat.*, but never after the *conj.*, for the reason quoted above in 3, 3. The part. *ἂν* is likewise frequently annexed to the adverbs *τις*, *πῶς*, *γάρ*, and to *οὐκ*, *οὐδέις*, &c. not only in sentences construed with the *conj.*, but also in such as are construed with the *opt.* or *indicat.* We have already mentioned the expressions *οἶμαι ἂν*, *οὐκ ἂν οἶδα*, in text 3, 1. Examples of this kind are: Plato *Phædo* 116. *οἶμαι ἂν, ὡς ἐγὼ λέγω, ποιοῖς*, where *ἂν* belongs to *ποιοῖς*. Tim. p. 26. b. *οὐκ ἂν οἶδ' εἰ δυναίμην ἅπαντα ἐν μνήμῃ πάλιν λαβεῖν*, i. e. *εἰ δυναίμην ἂν*, 'whether I could,' viz. if I were asked. 'Ἐδόκει ἂν ἡμῖν ἡδέως πάντα διαπράξαι, where *ἂν* belongs to the *infinit.* The position of *ἂν* in sentences like the following is to be noticed, Demosth. *Ol.* 1, 13. (5.) *τί οὖν ἂν τις εἴποι ταῦτα λέγεις ἡμῖν νῦν*, where *ἂν*, though belonging to *εἴποι*, is connected with *τί οὖν* of another sentence. Plat. *Phædo* p. 87. a. *τί οὖν ἂν φαῖη ὁ λόγος ἐτι ἀπιστεῖς*, instead of *τί οὖν ἀπιστεῖς, φαῖη ἂν ὁ λ.* Demosth. c. *Aristocr.* 680, 26. *ἐκ τούτου τοῦ ψηφίσματος κυρωθέντος ἂν, εἰ μὴ δι' ἡμᾶς, ἡδίκηντο οἱ βασιλεῖς*, i. e. *εἰ τὸ ψ. ἐκυρώθη, οἱ βασιλεῖς ἡδίκηντ' ἂν*, (would be wronged, see below,) *εἰ μὴ δι' ἡμᾶς* (i. e. if it were not for us, see § 150).

Obs. 5. The particle *ἂν*, like a negation, is often repeated twice or three times without imparting any additional strength to the sense. This is the case principally in such *propositions* as those in which *ἂν* is combined with one of the words quoted in *Obs. 4.*, and where *ἂν* is repeated with the mood, (viz. either with the *indicat.* or *opt.*) *ex. gr.* *πῶς ἂν ποτ' ἀφικοίμην ἂν*—*οὐκ ἂν φθάνοις ἂν*; or when sentences are intercalated: Soph. *El.* 333. *ὥστ' ἂν, εἰ σθένης λάβοιμι, δηλώσοιμ' ἂν οἱ αὐτοῖς φρονῶ*. See Heind. *ad Pl. Phædr.* 138. Herm. *Opusc.* IV. p. 188.

6. The *dependent propos.* in which the moods are principally employed, are of a manifold nature. The rules respecting the moods in these *propos.* are not to be separated from those in *simple propos.*, and the *conj.* and *opt.* stand therefore in *dependent propos.* only when their usage agrees with the general rules noted above. Hence it is a mistake to consider the *moods* as dependent upon the preceding *particles*; on the contrary, the *particle* is frequently modified by the following *mood*. We think it useful to take a short review of the different kinds of *dependent propos.*, in order to follow up the general definition in the various instances in which the moods are applied, and to be thus enabled to see which constructions are *predominating* in dependent sentences, and the reason why they are made use of. We shall treat, 1.) of *conditional propos.*, 2.) of *relative propos.*, 3.) of *propos.* beginning with the particles of *time*, 4.) of *propos.* containing a *reason* or *cause*, 5.) of *propos.* expressing any *purpose* or *aim*, 6.) of *propos.* expressing *conclusions*, 7.) of *transitive propos.* with *ὅτι, ὡς, that*, 8.) of *direct* and *indirect interrogative propos.*

§ 139. A.—Conditional Propositions.

In every *conditional propos.* the condition is considered either as *possible* or as *impossible*. The *possible* case is either

expressed as quite *certain* and *positive*, or as the *partial* and *subjective* meaning of the speaker, or as *dependent* upon a future time and experience. This gives rise to the following cases :—

1. *Possibility*, without any mention of uncertainty, εἰ with the *indic.* : εἰ ἐβρόντησε, καὶ ἤστραψεν, *if it has thundered, it has also lightened* ; εἰ τι ἔχεις, δός, *if thou hast any thing, give it*.

Obs. 1. The *future time* is in itself always uncertain, or at least dependent upon certain conditions : hence the Greek gives in such cases the preference to the *conj.* mood. But εἰ with the *fut. indic.* is used as often as any condition in being fulfilled is either feared or hoped for by the speaker ; since the mind of the latter, being affected by the probable result, keeps no more within the boundaries of mere reflection, but anticipates at once the event, as one which has been already realised : *ex. gr.* Xen. *Anab.* 4, 7, 3. τῇ γὰρ στρατιᾷ οὐκ ἔστι τὰ ἐπιτήδεια, εἰ μὴ ληψόμεθα τὸ χωρίον. Plat. *Phædo* p. 107. c. ὁ κίνδυνος δόξειεν ἂν δεινὸς εἶναι, εἰ τις αὐτῆς (τῆς ψυχῆς) ἀμελήσει. Eurip. *Hel.* 1010. ἀδικοῖμεν ἂν, εἰ μὴ ἀποδώσω. See in particular the example in 5. below, in Eurip. (*Or.* 559.) and some others quoted by Krüger on the passage in Xen. quoted above.

2. The *condition* is of such a nature as to be decided on by experience (or future time). That the *conj.* mood must be used in such cases follows from its general definition in § 139, 1, and that ἂν is then joined to the particle, (εἰ, ἦν, ἂν, Epic εἰ κε, ὁπόταν, &c.) follows from 3, 3., *ex. gr.* εἰάν τι ἔχωμεν, δώσομεν, *if we should have any thing, we will give it to you*, εἰάν τις τινα τῶν ὑπαρχόντων νόμων μὴ καλῶς ἔχειν ἡγήται, γραφέσθω.

Obs. 2. It is, however, not against the Grecian usage of speech to omit sometimes the *part. ἂν* ; the *propos.* is then merely construed with εἰ and the *conj.*, and the case is essentially the same with the preceding one, yet with this exception, that the condition is to be considered as less dependent upon casual events, and as one which in future time is certainly going to be realised. This construction is also to be met with in Attic writers : *ex. gr.* Soph. *Œd. R.* 873. ὕβρις, εἰ πολλῶν ὑπερπλησθῇ, a condition, the fulfilling of which is likely to result from the nature of the ὕβρις itself ; *ibid.* 198. τέλει γὰρ εἰ τι νῦν ἀφῇ, τοῦτ' ἐπ' ἡμᾶρ ἔρχεται. Not so certain is this passage with the Epics : *Il. a.* 340. ε. 257. (see for more examples in Herm. *Opusc.* IV. p. 97. s.)

3. The condition is merely a *supposition of a case*, (a mere hypothesis,) which may in itself be *possible*, but which is to be considered in the mean time as entirely independent from the idea as to whether it will be realised in future or not : εἰ with the *opt.* In the conclusion, (see below, 5.) the *opt.* with ἂν is usually employed, *ex. gr.* εἰ τις ταῦτα πράττοι, μέγα μ' ἂν ὠφελήσειε, *if any one should do this, he would render me a great service* ; εἰ τις ταῦτα καθ' αὐτὰ ἐξετάσειεν, εὖροι ἂν, *if any one should examine this, he would find*.

Obs. 3. On the very rare and doubtful instances in good Attic prose where εἰάν is

combined with the *opt.* on account of a preceding historical tense, see the general remark in *Obs.* 2. (after H.) The connecting of *ἐάν* (as coming from *εἰ ἂν*) with the *opt.* would make one condition dependent upon another; or with other words, would point out the improbability of what has been stated in the preceding conditional *propos.*; as is the case, for instance, in Xen. *Hipparch.* 7, 4. ἦν δὲ ἡ μὲν πόλις τρέπεται ἐπὶ τὰ ναυτικά—τοὺς δὲ ἱππίας ἀξιώσειε τὰ ἐκτὸς τοῦ τείχους διασώζειν, where however another reading has ἀξιώσῃ. But *εἰ ἂν*, separated with the *opt.*, occurs more frequently; in these instances *ἂν* is to be referred to the *opt.*, and it then forms the mood which is noted in § 139, 3, 4, for instance in Xen. *Cyrop.* 3, 3, 55, and in indirect questions in section H.

4. *Impossibility* or *unbelief*, or, in general, where a case is imagined, of which it is presupposed that it does not exist. In this case the *imperf.* without *ἂν* is usually employed for the *present* time, and the conclusion in the second part of the *propos.* is expressed by the *imperf.* with *ἂν*, (compare § 139, 3. 2. b.) *ex. gr.* εἰ τι εἶχεν, ἐδίδον ἂν, *if he had any thing, he would give it.* Here the idea is necessarily in the mind of the speaker, *but he has nothing.* When the case refers to the time *past*, *εἰ* with the *indic.* of the *aor.* is used, and in the conclusion the *aor.* with *ἂν*: *ex. gr.* εἰ τι ἔσχεν, ἔδωκεν ἂν, *if he had had any thing, he would have given it.* But the two sentences may refer to *dissimilar* times, *ex. gr.* εἰ ἐπέσθην, οὐκ ἂν ἡρῶστων, *had I obeyed, (complied with advice,) I should not now be ill.*—It follows of course that a proposition, which, if not *hypothetical*, would be expressed in the *perfect*, is in this case rendered by the *plusqp.*, and the *present* by the *imperf.*; *ex. gr.* Demosth. *Ol.* 3. p. 32. εἰ γὰρ αὐτάρκη τὰ ψηφίσματα ἦν, οὐκ ἂν Φίλιππος τοσοῦτον ὑβρίζει χρόνον.

Obs. 4. When the conclusion refers to the *past*, but is at the same time to convey the idea of *duration*, it is rendered by the *imperf.* with *ἂν*, *ex. gr.* Herod. 7, 139. καὶ οὕτω ἂν ἐπ' ἀμφοτέρα ἡ Ἑλλὰς ἐγίνετο ὑπὸ Πέρσῃσι. Demosth. *Mid.* p. 523. Reisk. πάντ' ἂν ἔλεγεν οὗτος τότε. Thuc. 1, 9. οὐκ ἂν οὖν νήσων ἕξω τῶν περικύδων ἡπειρώτης ὧν ἐκράτει, εἰ μὴ τι καὶ ναυτικὸν εἶχεν.

5. The sentence containing the *conclusion* is not confined to any definite construction, because sentences of this class are to be considered as independent or simple *propositions*. The *opt.* with *ἂν* therefore in independent *propos.* may just as well follow after *εἰ* with the *indic.* as after *ἐάν* with the *conj.*; and on the other hand, the *conclusion*, expressed by the *indic.* with or without *ἂν*, may equally well follow after *εἰ* with the *opt.*

Examples: Plat. *Apol.* p. 25. b. πολλὴ ἂν τις εὐδαιμονία εἴη περὶ τοὺς νέους, εἰ εἷς μὲν μόνος αὐτοὺς διαφθείρει, οἱ δ' ἄλλοι ὠφελοῦσιν. Compare Hipp. *Min.* p. 364. a.—Eurip. *Or.* 559, εἰ γὰρ γυναικες ἐς τόδ'

ἤξουσιν θράσους ἄνδρας φονεύειν, καταφυγὰς ποιούμεναι ἐς τέκνα,—παρ' οὐδὲν αὐταῖς ἢν ἂν ὀλλύναι πόσεις.—*ibid.* 1130. εἰ μὲν γὰρ εἰς γυναῖκα σωφρονεστέραν ξίφος μεθεῖμεν, δυσκλεῖς ἂν ἦν φθόνος.—*Plat. Prot.* p. 334. b. οἶον καὶ ὁ κόπρος,—εἰ δ' ἐθέλοις ἐπὶ τοὺς πτόρθους καὶ τοὺς νέους κλῶνας ἐπιβύλλειν, πάντα ἀπόλλυσιν.—*Xen. Anab.* 5, 1, 9. ἐὰν οὖν κατὰ μέρος φυλάττωμεν καὶ σκοπῶμεν, ἦττον δύναιντ' ἂν ἡμᾶς θηρᾶν οἱ πολέμιοι; (the latter example is taken from a speech most instructive respecting conditional sentences.) The fourth case alone (see text 4.) is of that kind where the first part of the proposition and its conclusion stand in a reciprocal relation to each other; the mere *indic.* therefore (without ἂν) stands usually only in such cases as we noticed in § 139. *Obs.* 3.

B.—Propositions beginning with pronouns relative.

1. The *adverbial pronouns*, or the *relative adv.* of *place*, (οὗ, ὅπου, &c.) of *time*, (ἡνίκα, &c.) of *manner*, (ὥς, ὅπως, &c.) are of course to be reckoned among the *pronouns relative*. These relative propositions (which must be well distinguished from indirect interrogative *propos.* in section H.) are either construed like independent *propos.*, or, when considered as *dependent* ones, the same constructions as are already enumerated in *conditional propos.* are to be attended to.

2. We therefore only observe that 1.) *propositions* with the *indic.* either refer in a specified manner to a preceding *pron. demonstrative*, whether it be expressed or merely understood, or they are of a more general nature, (beginning with *ὅστις*, *ὅστισούν*,) in which case they correspond with the Latin *propos.* construed with *quicumque*; 2.) that in *propos.* with the *conj.*, ἂν is always joined to the *pron. relative*, and then the sentence is always of a general character; 3.) that in *propos.* with the *opt.*, ἂν is *either* omitted, in which case they are also of a general character, or they are intercalated sentences belonging to an oblique speech, (see *Obs.* 4.) or ἂν is added, and then it forms that *mood* which we have mentioned above, (or it may have originated in the change of the *conj.* into that of the *opt.*, see *Obs.* 4.) 4.) that the *historical* tenses in the *indic.* with ἂν are used wherever they would be employed in a simple *propos.* All these different cases will be easily understood by the following examples:—

Examples: Λέξω ἃ ἤκουσα.—*Xen. Anab.* 6, 5, 6. ἔθαπτον, ὁπόσους ἐπελάμβανεν ἡ στρατιά; *id. Cyr.* 3, 2, 26. δώσω, ὅσον τις δῆποτε ἔδωκε.—*Eurip. Iph. T.* 39. θύω γὰρ, ὅς ἂν κατέλθῃ τήνδε γῆν Ἑλλην

άνηρ.—*Troad.* 1031. νόμον δὲ τόνδε ταῖς ἄλλαισι θεῖς γυναιξί, θνήσκειν, ἥτις ἂν προδῶ πόσιν.—*Xen. Anab.* 2, 5, 32, οἱ ἱππεῖς, διὰ τοῦ πεδίου ἐλαύνοντες, ᾗτινι ἐντυγχάνοιεν Ἕλληνι, πάντας ἔκτεινον, (compare below *C. Obs.* 2.)—*Hell.* 2, 1, 32. Λύσανδρος, Φιλοκλέα ἐρωτήσας, ὃς τοὺς Ἀνδρίους κατακρημνίσειε, (a fictitious case,) τί εἴη ἄξιος παθεῖν, ἀπέσφαξεν, (sc. τὸν Φ.)—*Cyr.* 2, 1, 4. βουλευσόμεθα, ὅπως ἂν ἄριστα ἀγωνιζόμεθα, *how we might fight in the most advantageous manner.*—*Eur. Hel.* 815. μὴ ἔστιν ἐλπίς, ἥ μόνῃ σωθεῖμεν ἂν, (see for more examples in *Matthiæ's Gram.* § 528.)—*Xen. Anab.* 7, 6, 26. Ἡμῖν δὲ ὀπλιτικὸν μὲν ἦν, ᾗ ἴσως ἂν ἐδυνάμεθα σῖτον λαμβάνειν οὐδὲν τι ἄφθογον.

Obs. 1. The usage of adding ἂν to the *particles* relative is, as far as Attic prose is concerned, beyond doubt; but the Epics use far more frequently the mere *conj.*, *ex. gr.* *Il.* α. 229. ἡ πολλὰ λῳτόν ἐστι—δῶρ' ἀποιρεύσθαι ὅστις σίθεν ἀντίον ἐπῃ. The tragic writers sometimes imitate this mode of construction, (see *A. Obs.* 2.) *ex. gr.* *Soph. Trach.* 251. τοῦ λόγου δ' οὐ χρή φθόνον, γυνή, προσεῖναι, Ζεὺς ὅτου πράκτωρ φανῇ; yet not without sufficient reason, since the question is here of a definite object.

Obs. 2. We meet very frequently with the *future indic.* where in Latin the *conj.* must be used, in *relative propos.*, which express an aim or purpose, or wherein the meaning is, that something ought or may be done; *ex. gr.* *Xen. Hell.* 2, 3, 2. ἔδοξε τῷ δήμῳ τριάκοντα ἄνδρας ἐλίσθαι, οἱ τοὺς πατρίους νόμους ξυγγράψουσι, καθ' οὓς πολιτεύσουσι.—*Anab.* 7, 6, 24. ἀγορᾷ δὲ ἐχρήσθαι σπάνια ἔχοντες, ὅτων ὠνήσεσθε.—In the same way we meet after negative sentences with the *indic.*, where in Latin the *conj.* must be used. *Hell.* 6. 1, 4, (5.) παρ' ἐμοὶ οὐδεὶς μισθοφορεῖ, ὅστις μὴ ἰκανός ἐστιν ἰσα πονεῖν ἐμοί.

Obs. 3. In certain modes of speech, the *imperat.* may be also used after *particles* relative; *ex. gr.* οἴσθ' ὃ δρᾶσον; οἴσθ' ὥς ποιήσον in tragic writers; also in the third pers.: οἴσθα νῦν ἃ μοι γενέσθω. *Eurip.*

Obs. 4. For the use of the mere *conj.* and other moods in indirect questions see below *H.* 2; for the *opt.* with ἂν after historical tenses in the principal *propos.*, and for the *opt.* and *indic.* in intercalated sentences, in the middle of an oblique speech, see the general remark (after *H.*) in *Obs.* 2. and 3.; for the *inf.* after *particles relat.* see § 141. *Obs.*; for the *fut.* with κὲ after *particles relat.* in Epic writers, see § 139, 3, 1.

C.—Propositions beginning with the particles of time.

1. *Particles* of this kind are: ὥς, ὅτε, ὁπότε, ἐπεὶ, ἕως, ἐξ, οὗ, πρὶν, ἔστε; the Epic ἤμος, ὅφρα, εὔτε, and others. Their construction agrees essentially with that of relative propositions, these particles partaking for the most part of a relative nature. We shall therefore limit our observations to some particular instances, and quote examples for common use. The construction with the *conj.* adds again ἂν to the particles of time, *with the only exception* of ὥς, which in this combination signifies either *as, when*, or it tends to express an aim or purpose. See below.

Examples: Οἱ πολέμιοι, ὥς εἶδον τοὺς Μήδους, ἔστησαν.—*Xen. Anab.*

3, 1, 9. εἶπε δὲ ὅτι, ἐπειδὴν τάχιστα ἡ στρατεία λήξῃ, εὐθὺς ἀποπέμψει αὐτόν.—ibid. 3, 5, 18. παρήγγειλαν, ἐπειδὴ δειπνήσειαν συνεσκευασμένους πάντας ἀναπαύεσθαι, καὶ ἐπεσθαι ἡνίκ' ἂν τις παραγγείλῃ.—Plat. *Phæd.* p. 101. d. εἰ δέ τις αὐτῆς τῆς ὑποθέσεως ἔχοιτο, χαίρειν ἐφ' ἧς ἂν καὶ οὐκ ἀποκρίναιο, ἕως ἂν τὰ ἀπ' ἐκείνης ὁρμηθέντα σκέψαιο.

Obs. 1. That *Homer* omits very frequently ἂν in *propos.* construed with the *conj.*, corresponds with the observation we have made with regard to the *particles* relative and the *particles* expressing a condition; *ex. gr.* ἀλλ' ὅτε γηράσκωσι πόλιν κἄτα φύλ' ἀνθρώπων, *Od.* o. 408. and in many other passages. For examples in later writers and their interpretation see *Herm. Op.* IV. p. 103.

Obs. 2. The *opt.* is usually employed with the *particles*, conveying the idea of *repetition*, especially with ὅποτε; this is likewise the case when there is any mention of specified facts; in such instances we meet far more rarely with the *indic.* The *part.* ὅποταν is used with the *conj.* (but *Homer* may, according to *Obs. 1.*, use the *conj.* with ὅποτε.) The reason for this combination lies of course in the *moods*, since, for instance, in ὅποτε οἱ πολέμιοι ἐπίθουντο, ἀπεχώρουν, the approach of the enemy is here to be conceived as the *subjunctive* motive of repeated retreat, though the retreat itself has been already stated as a *fact*. But when we read for instance, ὅποταν στρατοπεδεύωνται, τάφρον περιβάλλονται, the *proposition* expresses the *customary* practice as a *fact*, excluding every allusion to an opinion upon that point.—The construction with ὅποταν and the *opt.*, which is very rare, is easily explained by the following examples: *Xen. Cyrop.* 1, 3, 11. εἴθ' ὅποταν ἤκοι ἐπὶ τὸ δειπνον, λέγοιμ' ἂν, ὅτε λούται. Compare besides the general remark, *Obs. 2.* (after *H.*)

Obs. 3. Ἔως, *Epic ὄφρα*, with the *indic.* expresses the idea of *duration*, during which something happens, and signifies in this case, *so long as*, or, when used to express a *momentary* action, *till*. Ἔως ἂν with the *conj.* (ἔστ' ἂν, *Epic* εἰσόκει or εἰς ὅτε κε) also signifies *till*, but with this distinction from ἕως with the mere *opt.*, that by the former a limit is set to the principal action by the introduction of another, whilst by the latter the *acting subject* itself sets a limit to the principal action. Attentive reading will furnish the student with a sufficient number of examples. For an example with the *opt.* and ἂν after ἕως see text 1.

Obs. 4. The particle πρὶν or πρὶν ἢ (*Epic* πάρος), *before*, the very opposite to the foregoing *part.*, is construed with the *accus.* with the *inf.*, but admits likewise of the construction with a *definite mood*. It is difficult to point out accurately the difference between these two constructions, since *Homer*, for instance, combines the *conj.* or *opt.* and the *infinit.* in one and the same sentence, without any essential distinction; *ex. gr.* *Il.* p. 504. *Od.* β. 373. πάρος alone, as *conjunction*, is always construed with the *inf.*, and πρὶν seems to give the preference to the *indic.*, in the case of distinct facts being quoted, which have already taken place: (*Od.* δ. 180. *Soph. Œd. T.* 775.) whilst the *inf.* and *conj.* are principally used whenever there is any allusion to future events. For an example with the *opt.* (where the *inf.* might have been used equally well,) see *Il.* φ. 580. and for the *opt.* with ἂν see *Xen. Hell.* 2, 3, 48.

D.—Propositions expressing any cause or reason.

1. Besides some *particles* of *time*, as ἐπεὶ, ἐπειδὴ, which may likewise convey the idea of reason or cause, there are the *conj.* ὅτι, διότι, οὖνεκα, which belong to this section. They are construed either with the *indic.* when any *reason* or cause is to be represented as a *fact*; or with the *opt.* when the former is to

be stated as merely existing in the mind of the speaker. We therefore meet with the latter *mood* for the most part only in a narration.

2. The *conj.* cannot be construed with these particles; for every sentence containing the reason (even when it refers to the future) of the action expressed in the principal proposition, stands to the latter in a relation on which experience and time have already completely decided. For when I say, for instance: "*I write now, because he will soon be here,*" it is just the same as if I said: "*because I know he will soon be here.*"

3. The *opt.* with *άν*, and the historical tenses with *άν*, are but modifications of sentences expressed by the *indic.*, and are therefore sufficiently explained by what we said in § 139, 3.

Examples will be furnished by attentive reading. For an example of the *indic.* with *άν* see *Il.* o. 228; of the *opt.* with *άν* see *Aristoph. Plut.* 120.

E.—Propositions expressing any aim or purpose.

1. The *conjunctions* denoting purpose or design are *ώς*, *ἵνα*, (*Epic ὅφρα*), and *μή*, to which we may also reckon *ὅπως*, when it is to be rendered by *that*; this is the case when it stands after certain verbs which signify *to exhort, to be afraid of, to endeavour, to be cautious, ex. gr.* παρακαλεῖν, φυλάττεσθαι, ὀρᾶν, ἐπιμέλεσθαι, μέλει μοι, πράττειν, &c. Their usual construction is with the *conj.*, even after historical tenses, whenever any purpose is not distinctly to be represented as the intention of the subject. Nothing, however, is more usual than that the *conj.* is alternately employed with the *indic. fut.*; the same as was the case with the *part. relative*, when they imply any aim or purpose, (see B. *Obs.* 2.) *ex. gr.* Thuc. 2, 3. ξυνελέγοντο—ὅπως *μή* διὰ τῶν ὁδῶν φανεροὶ ᾧσιν ἰόντες, &c.—3, 4. ἐπρασσον, ὅπως τις βοήθεια ἥξει.—1, 56. ἐπρασσεν ὅπως πόλεμος γένηται. 1, 65. ξυνεβούλενε τοῖς ἄλλοις ἐκπλεῦσαι, ὅπως ὁ σῆτος ἀντίσχυρ. Xen. *Cyrop.* 4, 1, 18. ὅρα, *μή* πολλῶν ἐκάστω ἡμῶν καὶ ὀφθαλμῶν καὶ χειρῶν δέῃσει.

Obs. 1. The *elliptical* construction of *ὅπως* is here to be noticed, since the verb, which denotes exhortation, is to be supplied, and the sentence with *ὅπως* stands thus in the place of a strengthened *imperat.* In this case, too, the *part. ὅπως* is either construed with the *fut. indic.* or with the mere *conj.*: *ex. gr.* Xen. *Anab.* 1, 7, 3. ὅπως ἔσισθε ἄνδρες ἄξιοι τῆς ἐλευθερίας, *show yourselves truly men, &c.* Æsch. *Prom.* 68. ὅπως *μή* σαυτὸν οἰκτιεῖς ποτε. Xen. *Cyrop.* 4, 1, 16. ὅπως *μή* ἀναγκάσωμεν αὐτοὺς, ἀγαθοὺς γενέσθαι¹.

¹ In consequence of remarks, which were however of too narrow a compass,

2. With regard to the use of ὅπως, ὡς, and ἵνα, it is further to be remarked, that ὅπως and ὡς, in the construction with the *conj.*, frequently take ἂν, whilst ἵνα in the signification of *in order to* (German *damit*) stands without ἂν; hence ἵν' ἂν can only mean *ubicunque*. Again, ὅπως and ὡς, as particles denoting purpose or design, can only be construed with the *indic. fut.*, whilst ἵνα with the *fut.* only signifies *where*. For examples see *Herm. Op. IV. p. 121.*

3. All these *conjunctions* may of course, when coming after historical tenses, be likewise construed with the *opt.*, *ex. gr.* Xen. *Laced. 2, 2.* ἔδωκεν αὐτῷ μαστιγοφόρους, ὅπως τιμωροίη (τοὺς παῖδας), εἰ δέοι. Plat. *Rep. 3. p. 393. E.* ἀπιέναι δὲ ἐκέλευε (τὸν Χρύσην) καὶ μὴ ἐρεθίζειν, ἵνα σῶς οἴκαδε ἔλθοι, or after another *opt.*, see Xen. *Cyr. 1, 4, 25.*

Obs. 2. We have seen in text 1. that *propos.* expressing design and purpose may be construed with the *conj. after historical tenses*; in the same way it is to be explained from the nature of the *opt.* when ὅπως or ἵνα are construed with the *opt.* after *principal tenses*; *ex. gr.* Xen. *Anab. 1, 6, 9.* συμβουλεύω τὸν ἄνδρα τοῦτον ἐκποδὼν ποιῆσθαι ὡς τάχιστα, ὡς μηκέτι δέοι τοῦτον φυλάττεσθαι, ἀλλὰ σχολῇ εἶη ἡμῖν.

Obs. 3. When ἂν is annexed to ὅπως or ὡς with the *opt.*, the same mood is then formed, which we noticed in § 139, 3, 4. Thus, for instance, φίλων φέρο διῆσθαι ὡς συνεργούς ἔχοι, *he thought to be in need of friends, so as to have assistants.* (*Anab. 1, 9, 21.*) But *Cyrop. 4, 2, 29.* Κροῖσος τὰς γυναῖκας προαπειπέψατο τῆς νυκτὸς, ὡς ἂν ῥᾶον πορεύοντο, *that they might travel in an easier manner*; *ibid. 1, 2, 10.* αὐτὸς τε θηρᾷ, καὶ τῶν ἄλλων ἐπιμελεῖται, ὅπως ἂν θηρῶεν, *that they might be able to hunt.* Compare *Cyrop. 3, 1, 1. Il. τ. 331. Eurip. Iph. T. 1025, &c.* and the general remark in *Obs. 2.* (after H.)

4. Lastly, when the meaning is to be conveyed, that any purpose or object would have been gained, if something had happened otherwise than it has, the *indic.* of an *historical tense* with ἂν ought to be employed according to rule; but the general usage is to omit ἂν in this case.

Examples: Soph. *Œd. T. 1392.* τί μ' οὐ λαβὼν ἔκτεινας εὐθὺς, ὡς ἔδειξα μήποτε, ἔνθεν ἦν γεγώς; *that I might never have discovered whence I came*; and shortly before: ἵν' ἦν τυφλὸς τε καὶ κλύων μηδέν.

Daves had laid down as a rule that the particles ὅπως and οὐ μὴ never are construed in good Attic writers with the *conj. aor. 1. act. and med.*, but constantly with the *fut. indic.* This rule was found to be frequently confirmed by MSS., and in consequence many passages have been altered in modern editions, even without the authority of any codex, the alteration being but trifling, *σῆς* into *σεις*, *σωμεν* into *σομεν*, &c. But it was soon discovered that there would be no end to correcting, and that there are passages which are not so easily mended, as for instance, Eur. *Troad. 445.* ὅπως γημώμεθα. Plat. *Rep. p. 609. b.* οὐ γὰρ τόγε ἀγαθὸν μήποτέ τι ἀπολίση. This rule laid down by *Daves*, and the subsequent corrections, have therefore been abandoned.

—The same in Plat. *Meno* p. 89. B. τῶν νέων τοὺς ἀγαθοὺς ἂν ἐφύλαττομεν —, ἵνα μηδεὶς αὐτοὺς διέφθειρεν, *that nobody might have spoilt them*. The *part.* ἂν retains its place only when the conditional sentence is expressed. Xen. *Anab.* 7, 6, 23. ἔδει τὰ ἐνέχυρα τότε λαβεῖν, ὥς μηδὲ, εἰ ἐβούλετο, ἐδύνατο ἂν ταῦτα ἐξαπατᾶν.

F.—*Propositions expressing any inference or conclusion.*

1. The *part.* ὥστε, expressing the idea of an inference or a *conclusion*, is compounded of ὥς and τε, and means literally *and thus*, in which case it begins the sentence and corresponds completely with the Latin *itaque*, *ex. gr.* Xen. *Anab.* 1, 7, 7. "Ὡστε, in the signification of *so that*, may be construed with the *indic.* of all tenses, whenever *so that* coincides in signification with *and thus*, i. e. when any result is represented as one not being *intended*, but mentioned merely as a *fact*.

2. "Ὡστε (for which ὥς is also used) is however construed with the *infin.* whenever any result is to be conceived as one which has been *intended*.

3. That ὥστε may also be construed with the *opt.* and ἂν, or with the *historical* tenses and ἂν, (for which latter the *inf.* may be likewise used,) instead of the *indic.*, follows of course from the general definition given in § 139, 3.

Examples : Xen. *Anab.* 2, 2, 17. Οἱ δὲ κραυγὴν πολλὴν ἐποιοῦν καλοῦντες ἀλλήλους, ὥστε καὶ τοὺς πολεμίους ἀκούειν (*an intended purpose*); ὥστε οἱ μὲν ἐγγύτατα τῶν πολεμίων καὶ ἔφυγον ἐκ τῶν σκηνωμάτων (*a circumstance which follows as a fact from the preceding intended result, viz., that the enemy had heard the noise*). Sometimes the *design* or *purpose* is not made equally apparent by the construction of the *inf.*; *ex. gr.* 3, 3, 14. τοῖς θεοῖς χάριν, ὅτι οὐ σὺν πολλῇ ῥώμῃ, ἀλλὰ σὺν ὀλίγοις ἦλθον· ὥστε βλάψαι μὲν μὴ μέγала, δηλώσαι δὲ, ὧν δεόμεθα. It will, however, be easily remarked, even in this construction, that the writer wishes to represent the *connexion* between *cause* and *effect* as one which has been intended. Memor. 3, 1, 9. Ἄλλ' οὐκ ἐδίδαξεν· ὥστε αὐτοὺς ἂν ἡμᾶς δέοι τοὺς τε ἀγαθοὺς καὶ τοὺς κακοὺς κρίνειν. Ages. 1, 26. πάντες πολεμικὰ ὅπλα κατεσκεύαζον, ὥστε τὴν πόλιν ὄντως ἡγήσω ἂν πολέμου ἐργαστήριον εἶναι. Thuc. 2, 49. τὰ δὲ ἐντὸς οὕτως ἐκάετο ὥστε μηδὲ γυμνοὶ ἀνέχεσθαι, ἥδιστα τε ἂν ἐς ὕδωρ ψυχρὸν σφᾶς αὐτοὺς ῥίπτειν.

Obs. 1. The relation between *cause* and *effect*, never being uncertain nor holding out any prospect of future decision, is the reason why ὥστε can never be construed with the *conj.*, even when the *proposition* expressing conclusion contains the *future* tense; this is again easily to be understood from the remark we made in section

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D. 2. ; and still less does this relation admit of the *part. ἄν* being immediately connected with ὥστε, since it is the nature of this relation to be conceived as one quite independent of any contingent condition. For the same reason the mere *opt.* is quite inadmissible, and one instance as in Xen. *Œc.* 1, 13 : εἰ τις χρῆτο τῷ ἀργυρίῳ, ὥστε κάκιον τὸ σῶμα ἔχει—πῶς ἂν ἔτι τὸ ἀργύριον αὐτῷ ὠφέλιμον εἴη, cannot shake this rule, for the *opt.* belongs, as it were, to the preceding conditional *propos.*, expressed by the *opt.*

Obs. 2. Ἡ ὥστε (less frequently ἢ ὥς) after *comparatives* is usually construed with the *inf.*: νεώτεροί εἰσιν ἢ ὥστε εἰδέναι οὔων πατέρων ἐστήρηνται, *they are too young to be able to know, &c.* The *indic.* with ἄν: *Anab.* 1, 5, 8 : θάρρον ἢ ὥς τις ἂν ψέτο.

G.—Transitive propositions after the verbs to say, &c.

1. The *conjunction that* after the verbs to say, &c. is rendered in Greek either by the construction of the *accus.* with *inf.* (also frequently by that of the *participle*) or by means of the *conj.* ὅτι, ὥς, poet. οὐνεκα, ὁθούνεκα. The mere *opt.* is combined with these *conj.* whenever the sentence, introduced by ὅτι, &c. is to be represented as the idea or notion of the speaking or writing individual, otherwise the *indic.* is used, or those *moods* representing it (*viz. opt.* with ἄν; or the *historical* tenses with ἄν). The *conjunctive mood* can never be used after these *conj.* for the same reason which we observed in the section of the *part.* denoting any cause or reason.

Examples: Πάντες ὁμολογοῦσιν, ὥς ἡ ἀρετὴ κράτιστόν ἐστι.—*Anab.* 4, 5, 10. αὐται ἡρώτων αὐτοῦς, τίνες εἶεν· ὁ δὲ ἑρμηνεύς εἶπε, ὅτι παρὰ βασιλέως πορεύοντο· αἱ δὲ ἀπεκρίναντο, ὅτι εἴη, &c. Or with the *indic.* and *opt.* alternately (*ibid.* 2, 1, 3). οὔτοι ἔλεγον, ὅτι Κῦρος μὲν τέθηκεν, Ἀριαῖος δὲ πεφευγὼς εἴη, &c.; and the *opt.* with ἄν: *ibid.*—καὶ λέγοι, ὅτι περιμένειεν ἂν αὐτοὺς, &c. Compare *Cyrop.* 1, 6, 3. 1, 3, 13.

Obs. 1. That the *subject* of the dependent sentence is frequently put in an oblique case in the principal one will be explained in § 151. I. 6. We have but to add, that *expressions* like the following: *it is known, manifest, concealed, it is said, reported,* are frequently construed in a *personal manner*; *ex. gr.* Xen. *Cyrop.* 1, 4, 2. ὁ Κῦρος δῆλος ἦν ὅτι ὑπερεφοβεῖτο; though more usually with the *participle*, δῆλος ἦν ἐπιθυμῶν, σπεύδων, &c. (*Anab.*) ἐξηγγέλθη τὴν Ὀλυνθον πολιορκῶν, &c. See § 144, 5. a. and § 151. I. 7.

Obs. 2. The German *conj. dass* (that) may be rendered also by ὅτε *als* (when) after the verbs to remember, to hear; *ex. gr.* Thuc. 2, 21. μνημονεύοντες καὶ Πλειστοάνακτα, ὅτε εἰσβαλὼν ἀπεχώρησε πάλιν: literally, *remembering the time, when Pl. &c.*; compare *Il.* o. 18.

Obs. 3. The German *conj. dass* (that) may also be rendered by εἰ, after the verbs θαυμάζω, *I wonder*, ἀγαπάω, *I am content*, αἰσχύνομαι, *I am ashamed*, and some other verbs denoting the *affections of the mind*; since the *Attics* avoided speaking in a positive manner even when making the most positive assertions. This εἰ, however, can only be properly translated by *dass* (that) when it is construed with the *indic.* Xen. *Cyrop.* 4, 5, 20. οὐδὲν θαυμάζω, εἰ Κναξάρης ὀκνεῖ περὶ ἡμῶν. Demosth. *Mid.* 29. οὐκ ᾔσχυνθη εἰ τοιοῦτο κακὸν ἐπάγει τψ, *that he brought such a*

misfortune upon somebody. *Æsch.* c. *Ctes.* p. 537. *R.* οὐκ ἀγαπᾷ εἰ μὴ δίκην ἔδωκεν, that he remained unpunished. The same after χαλεπῶς φέρω. *Xen. Cyr.* 5, 5, 12.

Obs. 4. "Οτι stands in a *pleonastic* manner when the very words of an individual are quoted; *ex. gr.* *Xen. Cyrop.* 5, 2, 9. ὁ Κῦρος ἀπεκρίνατο, ὅτι, ἔφη, ὃ Γωβρύα, οἶομαι, &c.

H.—Direct and indirect interrogative propositions.

1. Direct interrogative *propos.* are usually introduced by a particle of interrogation, as (ἄρα, ἄλλο τι ἦ, οὐκουν, μῶν; *double questions* by πότερον—ἦ; see § 150.) or by a *pron. interrog.*, to which also the *interrog. adv. pronouns* belong, as ποῦ, ποῖ, &c. They are construed as *independent propos.*, being such by nature. The Greek, however, is fond of using in questions the *opt.* with ἂν, as the more uncertain way of speaking: τί εἴποις ἂν; πῶς ἂν οἶοιτο;—On the *conj.* in interrogations, implying doubt, see § 139, 1, 1.

2. Indirect interrogative *propos.* are introduced either by the *part.* εἰ (ἦν), *whether*, εἰ μὴ, *whether not*, (*double questions* by εἴτε—εἴτε, πότερον—ἦ), or by the indirect interrogative *pronouns* or *adv. pron.*: ὅστις, ὅπου, ὅπως, ὁπηλίκος; in lieu of which the direct *interrog. pron.* τίς, ποῦ, &c. are also very frequently employed. The construction of these sentences agrees with that of dependent *propos.*, and is therefore in its material points explained, by what we said in the preceding sections. We have but to add, that in the construction with the *conj.*, ἂν is not to be referred to the *interrog. part.*, as was the case with the *part. relative*. But the Greek makes use of this construction only after negative *propos.*, so that this *conj.* is nothing else but the *conj. deliberativus*, explained in § 139, 1, 1, which will be seen by the following examples: *Soph. Œd. R.* 1367. οὐκ οἶδ' ὅπως σε φῶ βεβουλεύσθαι καλῶς. *Xen. Cyrop.* 8, 4, 16 (8). τὰ δὲ ἐκπώματα, ἔφη, οὐκ οἶδ', εἰ Χρυσάντα τούτῳ δῶ. *Eurip. Or.* 713. κούκέρ' εἰσὶν ἐλπίδες, ὕπη τραπόμενος θάνατον φύγω.

Obs. After affirmative *propos.* either the *indic.* (or the *mood* representing it) is used or the *opt.*; the latter principally after historical tenses¹. Attentive reading will furnish sufficient examples. Respecting the *indic.* see the following *Obs.*

¹ That we sometimes meet with the *conj.* also after affirmative sentences, cannot appear strange, since there are certain affirmative modes of speaking, where the *conj. dubitativus* may be admissible; *ex. gr.* in double questions: *Æsch. Prom.* 779. ἐλοῦ γάρ, ἢ τὰ λοιπὰ σοι φράσω, ἢ τὸν ἐκλύσων' ἐμέ. *Comp. Il.* v. 742. σ. 307. ε. 702. *Herod.* 1, 53. Κροῖσος ἐνετέλλετο ἐπειρωτᾶν τὰ χρηστήρια, εἰ στρατεύεται ἐπὶ Πέρσας Κροῖσος, *whether he was to risk a war against the Persians*; yet afterwards we meet with: καὶ εἰ τινα στρατὸν προσθεῖοιτο σύμμαχον: this being a simple question: *whether in case the god advised to declare war, he should try to get allies*. Hither belongs also the seeming independent αἰ κε or εἰ κε with the *conj.* in *Homer*; *ex. gr. Il.* ε. 279. α. 420. αἰ κε τόχωμι, πίθηται.

General observations on the use of the moods in dependent propositions.

Obs. 1. The rule, that the *conj.* stands after *principal* tenses, the *opt.* after *historical*, has been found confirmed, though only in a very general manner. The changing, therefore, of a *principal* tense (in a simple or independent *propos.*) into an *historical* tense, must greatly influence and modify the moods in *dependent propos.*; for instance, in all cases where grammar distinguishes between the construction with the *conj.* and that with the *opt.*, we shall find that the former will be more readily combined with a *principal* tense, the latter more readily with an *historical* one. *Ex. gr.* the sentence : καὶ, ἐάν τι ἔχωμεν, δώσομεν, when made dependent upon ἐκέλευσε would be changed into : καὶ ἡμᾶς, εἴ τι ἔχοιμεν, ἐκ. δοῦναι. Or the example from Xen. *Anab.* 2, 5. in B. 2, with the change into a *principal* tense : οἱ ἱππεῖς, ὅτῳ ἂν τυγχάνωσιν Ἑλληνι, πάντας κτείνουσι. Or that from *Anab.* 3, 5, 18, in C. 1. παραγγίλλει ἀναπαύεσθαι, ἐπειδὴν δειπνήσωσι. Thus says *Isæus* de *Aristarchi* her. 17. οἱ μὲν, ὅταν περὶ χρημάτων δυστυχήωσι, τοὺς σφετέρους αὐτῶν παῖδας εἰς ἑτέρους οἰκίους εἰσποιοῦσιν, ἵνα μὴ μετὰσχωσι τῆς τοῦ πατρὸς ἀτιμίας. οὗτοι δὲ ἄρα εἰς ὑπόχρεων οὐσίαν καὶ οἰκόθεν εἰσεποιοῦν σφᾶς αὐτοὺς, ἵνα καὶ τὰ ὑπάρχοντα προσαπολέσειαν. However, since the use of the *opt.* does not depend alone upon the preceding tense, but chiefly upon the notion and idea which the writer intends to convey, we meet with a great many instances in which, for example, the construction with the *conj.* after *historical* tenses is left unchanged. This is principally the case with the *particles* denoting purpose or design (see E. 1, 2.) and with *μὴ* after the verbs to be afraid, &c. (see § 148, 4.) And just as frequently the *particles* ἐάν, ὅστις ἂν, ὅπου ἂν, ἐπειδὴν are used with the *conj.* in a narration, principally in an *oblique* speech, when in the *direct* speech the same construction would be used; *ex. gr.* Xen. *Hell.* 2, 1, 24. Λύσανδρος τὰς ναῦς ἐκέλευσεν ἔπεσθαι ἐπεὶ δὲ ἐκβῶσι, ἀποπλεῖν. Only those *propos.* which commence with ὅτι, ὥς (that) and the *dependent interrog.* sentences are not readily to be met with, containing the mere *opt.* without ἂν, when dependent upon a *principal* tense (see G. and H.).

Obs. 2. We have observed, respecting the *part.* ἂν, that it is frequently found in dependent *propos.* construed with the *conj.*, whilst the *opt.* does not admit of it. But it is by no means unfrequent that, whilst the *part.* ἂν in *propos.* construed with the *conj.* is intimately connected with the conjunction or pronoun, the *opt.*, after the same *propos.* has undergone the change into this mood, retains nevertheless the *part.* ἂν with the conjunction or pronoun, without, however, forming on that account that *mood* which we mentioned in § 139, 3, 4. (We would advise the beginner to consider in the mean while such and similar instances as exceptions to the general rule.) Hence we not unfrequently meet with instances of ὅστις ἂν, ἐπειδὴν, ὥς ἂν, πρὶν ἂν, ὅπου ἂν, ὅπως ἂν, nay, even ὅταν and ἐάν with the *opt.* mood; *ex. gr.* Xen. *Cyrop.* 5, 5. init. ἐπέστελλεν αὐτῷ ἔχειν, ὅπως σύμβουλον γίγνοιτο, ὅ,τι ἂν δοκοίη πράττειν. *Anab.* 7, 5, 8. ἐμμένητο, ὥς, ἐπειδὴν ἐπὶ θάλατταν ἀπὲλθοι, παραδώσει αὐτῷ Βισάνθην. *ibid.* 7, 7, 57. ἰδόντο μὴ ἀπελθεῖν, πρὶν ἂν ἀπαγάγοι τὸ σπράγμα καὶ θιμβρωνί παραδοίῃ. *Demosth. Mid.* 5. τὴν παρασκευὴν, ἣν ἂν πορίσαιτο τις, ψέσθαι χρῆναι ὑβρίζεσθαι. The same after ὅταν, *Æsch. Pers.* 448; after ἐάν, *Thuc.* 8, 27. Yet many of these instances are not sufficiently confirmed by MSS., and hence in editions the want of uniformity as to the *conj.* and *opt.* moods. See besides, *Thuc.* 2, 93. (μὴ ἂν.) Xen. *Anab.* 7, 4, 2. (ὅπως ἂν.)

Obs. 3. The mood peculiar to the *oblique* speech, principally in narration, is the *opt.*, and hence it likewise usually stands in intercalated sentences belonging to the

former ; *ex. gr.* Xen. *Ages.* 1, 10. Τισσαφέρνης ὤμοσεν, εἰ σπείσαιο, ἕως ἔλθοιεν, οὐς πέμψεις πρὸς βασιλεία ἀγγέλους, διαπράξισθαι, &c. But as the Greek language employs the *indic.* in dependent *propos.* far more frequently than the Latin tongue, (for example, after the *part.* denoting purpose or design, see B. *Obs.* 2.) so do we often meet with the *indic.* in intercalated sentences making part of an *oblique speech.* Greek writers in general are fond of turning suddenly from the *indirect speech* into the *direct one*, (*ex. gr.* Xen. *Cyrop.* 1, 4, 28. *extr. Hell.* 2, 1, 25.) and in the same manner we suddenly meet with the *indic.*, where, according to all syntactical rules, we should expect another mood, and where the Latin tongue invariably uses the *conj.* One example will be sufficient : *Anab.* 1, 3, 14 : Εἰς δὲ δὴ εἶπε, στρατηγοὺς μὲν ἐλῆσθαι ἄλλους ὡς τάχιστα, εἰ μὴ βούλεται Κλέαρχος ἀπάγειν—ἐλθόντας δὲ Κύρον αἰτεῖν πλοῖα, ὡς ἀποπλείειν· ἐὰν δὲ μὴ διδῷ ταῦτα, (see *Obs.* 1.) ἡγεμόνα αἰτεῖν Κύρον, ὅστις διὰ φιλίας τῆς χώρας ἀπάξει· —πέμψαι δὲ, καὶ προκαταληφόμενους τὰ ἄκρα, ὅπως μὴ φθάσωσι (see E. 1.) μήτε ὁ Κύρος μήτε οἱ Κίλικες καταλαβόντες, ὧν πολλοὺς καὶ πολλὰ χρήματα ἔχομεν ἥρπακότες.

§ 140.—Of the Infinitive.

1. The *infin.* is used in Greek not only in all those instances where the Latin language, but also where the German and English languages employ the *infin.* with or without the *part.* (zu) *to*, and frequently where the three languages use *conjunctions.* The *infin.* is used :

1.) as the *subject* of a *propos.*, as in Latin, after the impersonal locutions : δεῖ, προσήκει, καλόν ἐστι, ἀγαθόν ἐστι, and many others, *ex. gr.* δεῖ λέγειν· ἡδὺ θηρᾶν.

2.) as the *completion* or *determination* of certain verbs, which do not convey a complete notion without their being followed up by an *infin.* This is not only the case where the Latin language likewise uses the *infin.* as after *to be able, to be in the habit of, to remember*, &c., but also where in Latin a conjunction (*ut, quin, quominus*) stands, as after *to beg, to command, to doubt*, &c. *ex. gr.* οἴοσ' εἰμὶ πονεῖν· δέομαί σου παραμένειν· παραινέω λέγειν, &c.—About the *article* before the *infin.* see section 5.

Obs. 1. A definite tense with a *conj.* (ὅτι, ὡς, ὅπως, ὥστε,) may in most cases likewise be used instead of the *infin.* The use, therefore, not only of the *infin.* but also that of the *propos.* beginning with conjunctions, is far more extended in Greek than in Latin, since the construction is not confined, as in Latin, in certain instances to the use of the *infin.*, and in others to the use of *conjunctions.*

2. The *infin.* is further used to denote a purpose or consequence, where in Latin a *conjunction* or the construction with the *gerund* or *partic. fut. pass.* is used.

Examples : Ἔδωκεν αὐτὸ δούλῳ φορῆσαι, *he gave it to a slave to carry* ; ὁ ἀνθρώπος πέφυκε φιλεῖν, *man is born to love* ; παρέχω ἐμάντων, ἐρωτᾶν, *I produce myself to be examined* ; ἵππον παρείχε τῷ ἀνδρὶ ἀναβῆναι—ἦλθον ἰδεῖν σε : *Anab.* 2, 2, 3. Ἐμοὶ θυομένῳ ἰέναι ἐπὶ τὸν βασιλεία

οὐκ ἐγίγνετο τὰ ἱερὰ, *when I sacrificed to march against the king, (when I made the usual sacrifice before the march,) the sacrifice was not auspicious*, and further on, Ἱέναι δὲ παρὰ τοὺς Κύρου φίλους, πάννυ καλὰ ἡμῖν τὰ ἱερὰ ἦν, *but to go to the friends of Cyrus, (to join the friends,) the sacrifice was very propitious to us*; taken from the common expression, ἐκαλλιέρει ταῦτα πράττειν, Herod. 6, 76.

3. Allied to this is the *infin.*, which is construed with an *adj.* (or *subst.*) as a determination or modification; Ἐπιτήδειος ποιεῖν τι, *apt, able to do something*; οὐ δεινός ἐστι λέγειν, ἀλλ' ἀδύνατος σιγᾶν, *he is not clever at speaking, but incapable of remaining silent*;—Eurip. δειναὶ γυναῖκες εὐρίσκειν τέχνας, *women are apt to invent (use stratagems)*.—Or with a *pass.* meaning, (where the Latin has the supine in *u*,) ῥάδιος νοῆσαι, *easy to be observed*, πόλις χαλεπὴ λαβεῖν:—ἡδὺν ἀκούειν, *delightful to hear (suave auditu. Homer θαῦμα ἰδέσθαι¹, wonderful to be seen (a wonder to the sight, "mirabile visu")*). The *infin. pass.* is likewise used in such cases; θηλυφανὴς ὀφθῆναι, *of feminine appearance* (like Horace's *niveus videri*).

4. That ὥστε (less frequently ὡς) may be inserted before the *infin.*, when the latter expresses a consequence, is obvious from § 139. F. This is chiefly the case when a *pron. demonstr.* precedes the *infin.*, *ex. gr.* ἦν δὲ πεπαιδευμένος οὕτως, ὥστε πάννυ ῥαδίως ἔχειν ἀρκοῦντα, (Xen. *Mem.* 1, 2, 1.) or for distinctness' sake, Xen. *Cyrop.* 3, 2, 29. φησὶν πειράσασθαι ποιῆσαι, ὥστε σε νομίζειν καλῶς βεβουλεῦσθαι (on account of the four *infin.*).—About intercalated sentences with ὡς, ὅσον and the *infin.*, see *Obs.* 5.

Obs. 2. About ἡ ὥστε after comparatives see § 139. F. *Obs.* 2. Sometimes even ὅτι stands before the *infin.* in the same manner as ὅτι before a *direct* speech, (see § 139. G. *Obs.* 4.) *ex. gr.* Xen. *Cyrop.* 1, 6, 18. λέγεις σὺ ὅτι οὐδὲ στρατηγοῦ ἀργοῦ οὐδὲν ὄφελος εἶναι.

5. That the *infin.* takes the *art.* τὸ, and that it is susceptible of being declined, has been mentioned in § 125, 8. All kinds of determinations and modifications of the *object*, or such as are of an adverbial nature, may be joined to the *infin.*, as: τὸ καλῶς ἀποθανεῖν, τὸ τοὺς φίλους ἀδικεῖν, τὸ ὑπὸ τῶν φίλων ἀδικεῖσθαι, &c., so that entire *propos.* may be headed by the *art.* The *infin.* therefore stands:

1.) when it is the *subject* of a *propos.* expressing a general sentence (*maxim*), *ex. gr.* χαλεπὸν τὸ ποιεῖν, τὸ δὲ κελεῦσαι ῥάδιον.

¹ This aorist of the *middle voice* is, according to the practice of the Epics, simply active. (§ 135. *Obs.* 4.)

2.) when the *infin.* is dependent upon a preposition, (in which case, in German, a definite tense with a *conj.* is used,) or when the construction requires a *gen.* or *dat.*, *ex. gr.* Ἀθηνᾶ ἔρριψε τοὺς οὐλοὺς διὰ τὸ τὴν ὄψιν αὐτῆς ποιεῖν ἄμορφον, (*for its rendering her face ugly*) *because it deformed her face.* τὸ φυλάξαι ἀγαθὰ τοῦ κτήσασθαι χαλεπώτερον.—τὸ μὲν οὖν ἐπίορκον καλεῖν τινα ἄνευ τοῦ τὰ πεπραγμένα δεικνύναι, λοιδορία ἐστίν. (Demosth.)—τὸ λέγειν, ὡς δεῖ, μέγιστόν ἐστι σημείον τοῦ φρονεῖν εὖ.—τὸ πλουτεῖν ἐστίν ἐν τῷ χρῆσθαι μᾶλλον ἢ ἐν τῷ κεκτῆσθαι.

Obs. 3. But when the *infin.* serves for a nearer determination or modification of another verb or adj., i. e., when it is in the *accus.* (§ 131, 1, 6.) no *art.* is prefixed. The *art.* then, in this case, is only used when the *infin.* with a particular stress stands first. Xen. *Mem.* 4, 3, 1. τὸ μὲν οὖν λεκτικούς καὶ πρακτικούς γίγνεσθαι τοὺς συνόντας οὐκ ἔσπενδεν; or when the *infin.* is the real object, as in *Cyrop.* 1, 4, 21. ὥσπερ δὲ κύων γενναῖος φέρεται πρὸς κάπρον, οὕτως ὁ Κῦρος ἐφέρετο, μόνον ὄρων τὸ παῖν τὸν ἀλίσκόμενον. We further direct the attention to the *infin.* with τὸ where the construction would require the *gen.*: Thuc. 3, 1. τὸν ὕμilon εἶργον τὸ μὴ τὰ ἐγγὺς τῆς πόλεως κακουργεῖν. Comp. 2, 53. Plat. *Lach.* p. 190, e.

6. They are besides at liberty to insert subordinate propositions between the *article* and its *infin.*; Τὸ δὲ ὅσα γ' ἡδέως ἡ ψυχὴ δέχεται, ταῦτα ἱκανῶς ἐκπονεῖν ἐδοκίμαζε, *but that as much as nature takes with pleasure, should be sufficiently worked out (by exercise), that (is what) he approved of.*

Obs. 4. The *infin.* with the article in the *gen.*, sometimes, but generally only in whole propositions, denotes a *motion*, *purpose*; Οὐκ ἀπῆλθε, τοῦ μὲ δοκεῖν ἀμελεῖν (*not to seem neglectful*). "Ενεκα is commonly considered as omitted and understood. See Heind. *ad Plat. Georg.* 30, and compare § 132, 6, 1.

Obs. 5. The *infin.* of some short intercalated expressions may be derived from the above-mentioned constructions; *ex. gr.* from Text 2. ἀπλῶς εἰπεῖν, *to be short.* Thus ἐμοὶ δοκεῖν, *in my opinion*, ὀλίγου or μικροῦ δεῖν, *almost*, πολλοῦ δεῖν, *far from it.* See the personal construction of these expressions in § 150. Thus the *infin.* stands frequently after ὡς, ὅσον in intercalated sentences, *ex. gr.* ὡς συνελόντι (sc. λόγῳ) εἰπεῖν, *to be short* (or merely *synelόντι*); ὅσον γ' ἐμὲ εἰδέναι, *as far as I know*; ὡς ἔπος εἰπεῖν, ὡς εἰκάσαι, &c.; see Heind. *ad Plat. Hipp. maj.* 11.

Obs. 6. Verbs, implying a negative sense, as *to hinder*, *to deny*, &c., add frequently the negative *part.* μὴ to the *infin.*, where we omit it. About this peculiarity see § 148. *Obs. 9.*

Obs. 7. About the use of the *infin.* in expressions like those of praying, swearing, exclaiming, see § 142. *Obs. 5.* and *b.*, and after ἡ μὴν, § 149.

§ 141.

1. Whenever the *infin.* has a subject of its own, the rule is that this subject is in the *accus.* This is the case with the *infin.* with τὸ, Τὸ ἀμαρτάνειν ἀνθρώπους ὄντας οὐ θαυμαστόν, *that*

men do err, is not to be wondered at; Οὐδὲν ἐπράχθη, διὰ τὸ ἐκείνῳ μὴ παρῆναι, because the other was not present; Οὐδέποτε ὁρθῶς ἔχει, (see § 150, ἔχειν,) τὸ κακῶς πάσχοντα ἀμύνεσθαι ἀντιδρῶντα κακῶς, that when one has suffered wrongs, one be revenged by returning the evil.

2. The Greeks have, like the Latins, a peculiar construction of the *accus. with the infin.*

after *verbs* on which another proposition is immediately dependent, especially after *verbs* denoting to *say, believe, &c.* they put the subject of the dependent proposition in the *accus.* and its own *verb* in the *infin. ex. gr.*; Οἱ μυθολόγοι φασὶ, τὸν Οὐρανὸν δυναστεῦσαι πρῶτον τοῦ παντός, *mythologists say that Uranus first ruled over the universe.* This construction is invariably made use of in a narration, related in an oblique speech, whilst in English and German the conjunction *that (dass)* is used. Or this conjunction may likewise be rendered in Greek by *ὅτι, ὥς*, see § 139, G., and in particular cases also by the construction with the *part.*, see § 144, 4.

3. When the subject belonging to the *infin.* is the same with that contained in the principal sentence, the former is *not expressed*, when coming after such verbs, as ought to be construed with the *accus. cum infin., ex. gr.* ἔφη σπουδάζειν, *dixit se festinare.* The beginner must therefore be on his guard not to be misled by the Latin construction in such cases, and not translate the Latin *se* (me, te) by *ἑαυτόν*. Comp. § 142. *Obs. 1. and 2.*

Obs. The Greeks likewise go further than the Latins in the use of the *infin.*, when they quote the words of another or in any dependent sentence, by more usually construing the relatives and the first part of a proposition in the same manner; Plato *Alcib.* 1, 40. "Ἐφη παρελθεῖν χώραν—ἣν καλεῖν τοὺς ἐπιχωρίους Ζώνην—'he said that he had passed by a country, which the inhabitants called the Zone.' Herod. 1, 86. 'Ὅς δὲ ἄρα μιν προστῆναι τοῦτο, ἀναστενάξαντα ἐς τρεῖς ὀνομάσαι ΣΟΛΩΝ, that when this recurred to his mind, he three times repeated the name of Solon with heavy sighs.—Plato *Phædr.* 84. Συνεύχομαι σοι, (I implore you,) εἴπερ ἄμεινον ταῦθ' ἡμῖν εἶναι, ταῦτα γίγνεσθαι. Xenoph. *Mem.* 1, 1, 13. Σωκράτης ἐθαύμασεν, εἰ μὴ φανερόν αὐτοῖς ἴσιν, ὅτι ταῦτα οὐ δυνατόν ἔστιν ἀνθρώποις εὐρεῖν ἐπεὶ καὶ τοὺς μέγιστον φρονούντας ἐπὶ τῇ περὶ τούτων λέγειν οὐ ταῦτά δοξάζειν: here the first part of the proposition comes after with *ἐπεὶ*, as is usual in such a connexion, for the second part is contained in what goes before; this the author had stated directly in his own name; he now states the first in Socrates's speech, and declares it by the *infin.* used on quoting another's words. See also Plato *Alcib.* 1, 55. (*Note 7.*)

§ 142.

1. When other modifications or determinations than attri-

butes or predicates are joined to the *infin.* in the shape of *subst.* or *adj.*, it follows of course that, if the subject be in the *accus.*, they also must be in the *accus.*; "Ωιμην σε παρῆναι μόνον. —" Ἀπαντες νομίζομεν τὴν γῆν σφαῖραν εἶναι.

2. But when the subject of the *infin.* is not expressed, the Greeks have a very peculiar construction called

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by means of which these additions are not in the *accus.*, but in the same case in which the object is expressed in the antecedent proposition; they are, as it were, *attracted* by the preceding *verb*, the word of the subject not being mentioned. There are, however, two cases to be distinguished,

1. If the subject of the *infin.*, which is omitted, be at the same time subject (*nomin.*) of the antecedent *verbum finitum*, on which the *infin.* is dependent, the additions to this *infin.* must also be in the *nomin.*

ὁ Ἀλέξανδρος ἔφασκεν εἶναι Διὸς υἱός,

(in Latin, *dicebat, se esse Jovis filium*), which is likewise the case when the subject is not expressed with the first *verb*,

ἔφασκες εἶναι δεσπότης,

ἔπεισα αὐτοὺς εἶναι θεός, *I persuaded them that I was a god,*

ἐνομίζοντο οὐδ' αὐτοὶ σωθήσεσθαι, *they thought that they themselves could not be saved.*

II. δ. 101. Εὐχοο δ' Ἀπόλλωνι,—ρέξιν ἐκατόμβην—οἴκαδε νοστήσας, *Vow to Apollo to offer him a hecatomb, when returned home.* Here νοστήσας, as added to ῥέξιν, is in the *nomin.* on account of the σὺ concealed in εὐχοο.

2.) If the subject of the *infin.*, which is omitted, be only the proximate or remote object of the antecedent *verb*, the additions of the *infin.* are in the same oblique case, in which their subject stands as object of the *verb*; thus, for instance, in the *gen.*

ἰδέοντο αὐτοῦ εἶναι προθύμου, *they intreated him to be zealous;*

or in the *dat.*

ἔξεστί μοι γενέσθαι εὐδαίμονι,

(just as in Latin, *licet illis esse beatissimis*;) Ἀπεῖπεν αὐτοῖς ναῦταις εἶναι, *he forbade them to be mariners*; Ταῖς πόλεσι τοῦτο μᾶλλον λυσιτελεῖ, ἢ δούλαις ὀφθῆναι γιγνομέναις:

or lastly in the *accus.*, in which case it comes again under the principal rule,

κελεύω σε εἶναι πρόθυμον.

See about the *attraction* § 151, 1, 7.

3. The same *attraction* takes place, when the proposition with the *infin.* has the *art.* τὸ before it.—Πρὸς τὸ συμφέρον ζῶσι διὰ τὸ φίλαντοί εἶναι, *they live for their own interest, because they are selfish*:—Δημοσθένης σεμνύνεται τῷ γραφεὶς ἀποφυγεῖν, *Demosthenes boasts of having been acquitted of the charges brought against him*:—Οὐ γὰρ ἐκπέμπονται ἐπὶ τῷ δοῦλοι, ἀλλ' ἐπὶ τῷ ὅμοιοι τοῖς λειπομένοις εἶναι, (speaking of colonists,) *they are sent forth not to be slaves, but to be equal to those who are left behind*; ἐφ' ἡμῖν ἐστι τὸ ἐπικίεσι καὶ φαύλοις εἶναι, *it rests with us to be virtuous and depraved*. But if the subject of the *infin.* be as *accus.* in the first part of the proposition, then the *infin.* is as usual construed with the *accus.*; Ἐπέδειξε τὰς πολιτείας προεχούσας τῷ δικαιοτέραις εἶναι, *he showed that states are superior to others for being more righteous*.

4. The *infin.* is likewise construed with the *nomin.* in the construction with ὥστε, if the first part of the proposition requires it; Οὐδεὶς τηλικούτος ἔστω παρ' ὑμῖν, ὥστε τοὺς νόμους παραβὰς μὴ δοῦναι δίκην, *let none be so great among you as not to be punished, when he transgresses the laws*.

Obs. 1. From these statements, it is obviously incorrect to suppose that the subject of the *infin.* is a *nomin.* in expressions like, Ὑπέσχετο αὐτὸς ποιήσιν. In all such instances the subject of the *infin.* is not expressed; what is in the *nomin.*, is merely its modification or determination as here, αὐτός: the noun omitted is the subject, and can be supplied only by a *pronoun personal*, which is likewise wanting.

Obs. 2. Whenever the writers think proper to add the *pronoun personal* itself, it stands, in spite of the *nomin.* belonging to the antecedent verb, in the *accus.*: Οἶμαι μὲν ληρεῖν με, *Plato Charm.* 45. (*Heind. ad Euthyd.* 79.) Herod. 2, 2. οἱ Αἰγύπτιοι ἐνόμιζον ἐωυτοὺς πρώτους γενέσθαι πάντων ἀνθρώπων: here is a particular stress upon ἐωυτοὺς, *that they were those, who*; see besides 1, 34.—Sometimes it occurs that we meet with no *attraction* in the dependent propos., though preceded by a *gen.* or *dat.* in the principal propos.; the *predicate* and the *participle* are then placed in the *accus.*, for the sake of distinctness; *ex. gr.* Herod. 6, 100. Ἀθηναίων ἐδείθησάν σφισι βοητοὺς γενέσθαι. *Isocr.* Δέομαι ὑμῶν, ἀκοῦσαι τῶν λεγομένων ἐνθυμηθέντας ὅτι — *Anab.* 3, 2, 1. Ἐδοξεν αὐτοῖς προφύλακας καταστήσαντας συγκαλεῖν τοὺς στρατιώτας.—*Memor.* 1, 1, 9. Ἐφη δεῖν, ἃ μὲν μαθόντας ποιεῖν ἔδωκαν οἱ θεοὶ, μαυθάνειν. Here τοῖς ἀνθρώποις must be mentally supplied as added to ἔδωκαν, but for all that the *accus.* μαθόντας is not altered here. Compare below § 144. *Obs. 5.* an almost similar proposition in the same passage, in which proposition ἀνθρώποις is expressed, and the *attraction* attended to.—Another kind of *attraction* is to be met with not only after κελεύειν and some other similar verbs, but also frequently after

πρέπει, προσήκει, ἔξεισι,—when, on an *infn.* being added, the *person* is placed in the *accus.*; *ex. gr.* Eurip. λόγους, οὓς οὐκ ἀκούειν τὰς γαμουμένας πρέπει.

Obs. 3. On the other hand the *attraction* really is sometimes so strong, that the express *pronoun personal* is with the *infn.* in the *nomin.*; but I know of no other instances than where two *infn.* are dependent on one *verb* with different subjects, of which one only is the same with the subject of the first *verb*. Demosth. *Mid.* 55. (p. 579. *Reiske.*) 'Εμὲ οἶσθ' ὑμῖν εἰσοίσειν, ὑμεῖς δὲ νεμῖσθαι; (here on construing the sentence οἶσθε must come first alone, which then has the same subject with the second *infn.* νεμῖσθαι,) *think you that I am always to contribute, and you always to consume?* and further on: Νομίζεις—ἡμᾶς μὲν ἀποψηφιεῖσθαι, σὺ δὲ οὐδὲ παύσεσθαι, but such instances belong to the very numerous cases, in which Attic writers were induced by a specious analogy to carry any peculiarity of the language beyond the proper bounds of its nature. Compare Schæf. *ad Soph. Œd. R.* 958.

Obs. 4. Whenever πιστεύειν, πείθεσθαι *τινι*, is followed by a proposition of which the subject is the object of the above-mentioned *verbs*, it is also construed in the *infn.*, and the *pronoun αὐτός* is omitted; Plato *Charm.* 18. 'Ομήρῳ πιστεύεις καλῶς λέγειν. *Phædr.* 124. Μὴ πιθώμεθ' αὐτοῖς, τέχνην γράφειν. But whatever belongs to the omitted word of the subject, is likewise in the *attraction*; *Cyrop.* 3, 3, 24. Οὐδ' ἂν τούτοις ἐπίσταντο ἐμόνους ἔσσεσθαι.

Obs. 5. The *infn.* is sometimes used in quite an independent way instead of a *wish*, *request*, *command*, in the 3 *pers.* either with the subject in the *accus.*, *Il.* γ. 285. Τρῶας—ἐπιδοῦναι, *then are the Trojans—to give back*, Hesiod, γυμνὸν σπείρειν, γυμνὸν δὲ βωπεῖν, where the subject is to be supposed an indefinite 3 *person*—*τις*—which is omitted, though Virgil has the same recommendation in the 2 *pers.* 'nudus ara, sere nudus,' or with the *verb* being *impersonal*, Herod. 5, 105. 'Ὡ Ζεῦ ἐκγενέσθαι μοι 'Αθηναίους τίσασθαι, *that I might be allowed*. But we have still more frequently the

infn. instead of the *imper.*

of the 2 *pers.*, and in this case the subject, and what belongs to it, if it be expressed, is always in the *nomin.* *Il.* ρ. 692. 'Ἀλλὰ σύγ' αἰψ' 'Αχιλῆϊ, θέων ἐπὶ νῆας 'Αχαιῶν, Εἰπέειν—Plato *Soph.* 218. 'Ἄν δ' ἄρα τι τῷ μήκει πονῶν ἄχθῃ, μὴ ἐμὲ αἰτιάσθαι τούτων (*then do not impute it to me*). *Verbs* like δεῖ, μέμνησο, &c. are usually supplied, but it is better to do without them. See Dorv. *Vann.* 341. Heind. *ad Plat. Lys.* 18. Matthiæ's *Gr. Gr.* 544. p. 824. *Engl. Trans.* 4th ed.

Obs. 6. The *infn.* with and without τὸ, sometimes serves as an exclamation expressive of surprise: Σε ταῦτα δρᾶσαι, 'that thou couldst do such a thing!' Τὸ Δία νομίζεις, ὄντα τηλικουτονὶ, 'that thou, being of such an age, canst still believe in Jupiter!' Aristoph. *Nub.* 816.

§ 143.—Construction with the Pronoun Relative.

1. The construction of *relative propos.* with regard to the *moods*, has been explained in § 139, B. We shall now make some few isolated remarks, before we treat of the *attraction* in *relat. propos.*

1.) A *relat. propos.* may not only express *purpose* or *object*, but also *cause* and *reason*, *ex. gr.* θαυμαστὸν ποιεῖς, ὃς ἡμῖν οὐδὲν δίδως, *who givest to us nothing or by giving to us nothing*. Herod. 1, 31. αἱ 'Αργεῖαι ἐμακάριζον τὴν μητέρα,

οἶων τέκνων ἐκύρησε, i. e. ὅτι τοιοῦτων τ. ἐ. *for having such children*. Similar is the use of the *pron. demonstr.* ὅσος and οἷος in *Hom.* in passages as *Il.* σ. 95. ὠκύμορος δὴ μοι, τέκος, ἔσσειαι, οἷ ἄγορεύεις, where the *pron. relat.* approaches the signif. of a *pron. demonstr.* Comp. χ, 347. (οἶά μ' ἔοργας.) *Od.* δ, 611. *Æsch. Prom.* 915.

2.) οἷος and ὅσος frequently stand after τοιοῦτος, τοσοῦτος, precisely for ὥστε, and are then construed like the latter, i. e. usually with the *infin.*, yet so that the *pron. relat.* takes the gender, number, and case of the preceding *pron. demonstr.*

Examples: Plat. *Charm.* p. 156. b. ἔστι γὰρ τοιαύτη (ἡ δύναμις) οἷα μὴ δύνασθαι τὴν κεφαλὴν ὑγιᾶ ποιεῖν. Xen. *Mem.* 2, 1, 15. δοῦλος τοιοῦτος, οἷος μηδενὶ δεσπότη λυσιτελεῖν. Herod. 6, 137. ἔωντοὺς δὲ γενέσθαι τοσοῦτ' ἐκείνων ἄνδρας ἀμείνονας, ὅσ' ἔσθ', παρεὼν ἀποκτεῖναι—, οὐκ ἐθέλησαι. An example of the *pron. demonstr.* being omitted is in *Thuc.* 1, 2. νεμόμενοι τὰ αὐτῶν ἕκαστοι, ὅσον ἀποζῆν. Plat. *Theag.* p. 127. c. φοβούμαι ὑπὲρ τούτου, μή τιτι ἄλλ' (sc. τοιοῦτ') ἐντύχη, οἷ' αὐτοῦ διαφθεῖραι. Thus οἷος with an *infin.* becomes quite an *adj.*: *of such a nature as*, *ex. gr.* οἱ πρόσθεν ὀδόντες πᾶσι ζώοις οἷοι τέμνειν εἰσίν, οἱ δὲ γόμφιοι οἷοι παρὰ τούτων δεξάμενοι λαΐναι.

3.) In the Greek language, similarly to the Latin, the mere *pron. relative* is often used, where we must say: *with regard to, as to*.

Examples: Xen. *Anab.* 6, 1, 129. ὃ δ' ὑμῖς ἐννοεῖτε, ὃ τι ἦτον ἂν στάσις εἴη ἐνὸς ἄρχοντος ἢ πολλῶν, εἴ ἴστε ὃ τι, &c. Hell. 2, 3, 45. ἃ δ' αὖ εἶπεν, ὡς ἐγὼ εἰμι οἷος μεταβάλλεσθαι, κατανοήσατε, &c. Eurip. *Or.* 564. ἐφ' οἷς δ' ἀπειλεῖς, ὡς πετρωθῆναι με δεῖ, ἄκουσον. Comp. § 151. IV. 5.

Obs. 1. When in two *coordinate relative propos.*, the *pron. relat.* of the second *propos.* requires to be put in another casus, it is either changed into a *pron. demonstr.*, or the *pron. relat.* of the first *propos.* is to be considered as sufficient for both *propos.* See § 151. II. 4.—About the *subject* of the dependent interrogat. *propos.* being frequently placed in an oblique case in the principal *propos.* see § 151, I. 6.—About the construction κατὰ σύνεσιν in *relat. propos.* see § 129, 3.—About ἔστιν οἷος, ἔστιν ὅτε, *some, sometimes*, see § 150.—For those instances where in prose the *pron. relat.* is used for the *pron. demonstr.* see § 126.—The *pronoun relative* is not so frequently used in Greek as in Latin, instead of the corresponding *demonstrative*, and of a connexion with what went before, and probably always is expressive of some emotion, Οἱ ἐμοὶ δοκοῦσιν αἰσχύνην τῇ πόλει περιάπτειν, Plato *Apol.* p. 35. and other examples quoted by Matthiæ, § 477. whilst passages like that of Apollod. 1, 1, 3. Κρόνος πρῶτην μὲν Ἔστίαν κατέπειν, εἶτα Δήμητραν καὶ Ἥραν μεθ' ἧς Πλούτωνα καὶ

Ποσειδῶνα, where this form simply serves to vary the connexion, belong to a period when the Greek language had already lost its purity.

2. The nature of the construction with the *pronoun relative* requires properly that there should be with the first *verb* a *noun*, and with the second the *pronoun relative*, which refers to it, and each in the *casus*, which the proposition demands, to which it belongs; Οὗτός ἐστιν ὁ ἀνὴρ, ὃν εἶδες:—Μετέδωκεν ἡμῖν πάντων, ὅσα παρῆν:—Φίλον οὐκ ἔχω, ᾧτινι πιστεῦσαι ἂν δυναίμην. But the *subst.* of the first *verb* is frequently omitted, and added to the second part of the proposition with the *pronoun relative* in the same *casus*;

οὗτός ἐστιν, ὃν εἶδες ἄνδρα,

οὐκ ἐστιν, ἣντινα οὐκ ἤρξεν ἀρχὴν, *there is no magistracy*
but what he has exercised,

and the last sentence is very often put first for the sake of emphasis:

ὃν εἶδες ἄνδρα, οὗτός ἐστιν.

3. Here too an

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takes place, similar to that of the construction with the *infin.* When the *pronoun relative* on account of its *verb* should be in the *accus.*, but the *noun*, to which it refers, is in the *gen.* or *dat.*, and is not attended with any *pronoun demonstrative*, (like οὗτος, ἐκεῖνος,) the *pronoun relative* is *attracted* by it, and takes the same case instead of the *accus.* :

Μεταδίδως αὐτῷ τοῦ σίτου, οὗπερ αὐτὸς ἔχεις, *thou givest*
to him of the bread, which thou hast (thyself),

where οὗπερ stands also in the *gen.* on account of σίτου, to which it refers, instead of being in the *accus.* ὅνπερ, which the *verb* ἔχειν required; again:

Εὖ προσφέρεται τοῖς φίλοις, οἷς ἔχει, *he conducts himself*
well towards the friends whom he has.

—*Anab.* 1, 3, 16. Τῷ ἡγεμόνι πιστεύσομεν, ᾧ ἂν Κῦρος δῶ, for ὃν ἂν K. δ.:—Ἐκράτησε μεγάλων χρημάτων, ὃν ὁ Γέλων ἐπετράπετο αὐτῷ. Even when the requisite *accus.* properly is that of the remote object, Demosth. *Mid.* 35. Δίκην ᾧν ἂν ἀδικηθῇ τις λαμβάνειν, of the expression ἀδικοῦμαι, *by which I am injured.* This *attraction* of course takes place only when the *pron. relat.* expresses a nearer and as it were an adjective determination and modification of the *subst.*, and can therefore not be applied in

sentences like the following: ἐπηνέθη ὑπὸ πάντων τῶν ἑαυτοῦ πολιτῶν, οὓς μεγάλα ὠφέλησεν. See § 151, 1, 2.

Obs. 2. The ear being once accustomed to this construction, the *pronoun relative* was mostly put in the same case as the *pronoun demonstrative*, even when the latter was expressed in the first part of the proposition; Plato *Gorg.* 452. Οἱ δημιουργοὶ τούτων, ὧν ἐπύνησεν ὁ τὸ σκολιδὸν ποιήσας¹: *Xenoph. Œc.* 2. Ὑπὸ γε τούτων, ὧν σὺ δεσποινῶν καλεῖς οὐ κωλύομαι, which is at the same time an instance of the *accus.* (δεσποίνας,) which is dependent on the second proposition, being also placed in the *attraction*.

4. In this instance too the *noun* frequently is removed from the first part of the proposition to the second, so that it remains along with the *pronoun relative* in the *casus*, which the word governs, on which it is dependent:

Μεταδίδως αὐτῷ, οὐπὲρ αὐτὸς ἔχεις σίτου:—

Εὖ προσφέρεται, οἷς ἔχει φίλοις:—

ἀπολαύω, ὧν ἔχω ἀγαθῶν: χρώμενοι οἷς εἶπον προστάταις, εὐδαίμονες ἦσαν, (from χρῆσθαι προστάτῃ, *to have a leader, patron,*) whilst they had the leaders, whom I mentioned, they were happy. This contraction appears still more strange to us, when the proposition is an inverted one;

Οἷς ἔχει φίλοις, εὖ προσφέρεται, *towards the friends he has, he conducts himself well.*

5. When the *noun* conveys no precise definite idea, or when it has been mentioned once before, it is frequently altogether omitted, so that the *pronoun relative* stands alone in a *casus*, to which it properly is a stranger;

Μεμνημένος ὧν ἔπραξε,

for μεμνημένος τῶν πραγμάτων, ὧν ἔπραξεν, and this for ἄπραξεν:—Δεινότερά ἐστιν, ἃ μέλλω λέγειν, ὧν εἶρηκα, (for δεινότερα ἐκείνων, ἃ εἶρηκα:—) Μετεπέμπετο ἄλλο στράτευμα πρὸς ᾧ πρόσθεν εἶχε (for πρὸς τῷ στρατεύματι, δ π. ε.). And being inverted

οἷς ἔχω, χρώμαι,

for ἃ ἔχω, τούτοις χρώμαι.

6. There is one instance in which the *nomin.* of the *pronoun*

¹ This form of the proposition as the most perfect is usually considered as the fundamental one, but through my investigation of the *attraction* in general, I at least am arrived at the conviction that this is erroneous. (See § 151. I.) It was the omission of the *pronoun demonstrative*, which alone could be an inducement to construe the *pronoun relative* with the preceding word, and thus to round the whole expression. But when the Attic writer, to whom this construction was familiar, still added the *pronoun demonstrative* for emphasis' sake, we can very easily conceive that he had no occasion to recur on that account to his original combination.

relative is likewise liable to this *attraction*; viz. when the *nomin.* of the *pronoun relative* οἷος ought to be construed with εἶναι in the complete proposition, Πάνυ ἡδέως χαρίζονται ἀνδρὶ τοιοῦτῳ, οἷος σὺ εἶ, *they very gladly do an agreeable thing to such a man as you are*, not only the *pronoun demonstrative*, but also the *verb εἶναι* is omitted, and the *pronoun relative* is so attracted by the principal proposition, that, along with all the *nomin.* eventually connected with it, it adopts the *case* of the *noun* to which it refers, and is even intercalated before that *noun*, Πάνυ ἡδέως χαρίζονται οἷῳ σοὶ ἀνδρί. The *noun* itself is also frequently omitted; Χαλεπὸν ἦρου, καὶ οἷῳ γε ἐμοὶ ἄπορον, *difficult is what you ask, and to a (man) like me very perplexing*. The instances, where the *article* of the *noun* omitted is left standing before such *pronoun relatives*, τοῖς οἷοις ἡμῖν, have been stated above § 125. *Obs.* 6.

7. When the *pronoun relative*, on account of a *verb* like *to be*, *to be called*, &c. requires another *noun* in the same *case* with itself, it usually agrees entirely with this in *gender* and *number*, and not with the first *noun*, to which it properly refers; Πάρεστιν αὐτῷ φόβος, ἣν αἰδῶ καλοῦμεν, *a dread came on him, which we call shame*, Plat. *Crat.* 48. Τὸν οὐρανὸν, οὓς δὲ πολλοὺς καλοῦσιν: or leaving out the first *noun*, Εἰσὶν ἐν ἡμῖν, ἃς ἐλπίδας ὀνομάζομεν, *there are in us (emotions) which we call hopes*.

§ 144.—Construction with the Participle.

1. A very considerable number of tenses being provided with participles in Greek, this language employs them much more frequently than any other. Their use is of a threefold nature; they may be employed, 1.) instead of a *propos.* beginning with a *pron. relative*; 2.) instead of a *propos.* beginning with a *conjunction*, like *when*, *because*, *after*, *if*, &c. 3.) to serve as a *completion* to the sense of some verbs.—The *participle* can never adopt the *art.* in the two latter instances, and in the first only then when the participle assumes the character of a substantive, i. e. when it is to be translated by *is qui* or *aliquis qui*; whilst such *relat. propos.*, as may be changed into *propos.* beginning with a *conjunction*, are rendered in Greek by the participle *without* an *art.*

Examples: Xen. *Mem.* 4, 2, 28. Οἱ μὲν εἰδότες ὃ, τι ποιῶσιν, ἐπιτυγχάνοντες (*if they succeed or get*) ὧν πράττουσιν, εὐδοχοί τε καὶ

τίμιοι γίγνονται.—οἱ τε ἀποτυγχάνοντες τῶν πραγμάτων ἐπιθυμοῦσι, &c. For examples where the participle is to be rendered by *aliquis qui* see § 124. *Obs.* 3, 1; and another one is quoted below in Text 3.

2. *Propos.*, beginning with *conj.*, principally such as denote a *relation* of time or of *mode* and *manner*, (*when, since, after, whilst,*) or such as convey the idea of *cause* and *reason*, (*because,*) or of *condition*, (*if,*) of *limitation*, (*although,* see *Obs.* 6.) or of *purpose*, (*so that,* see Text 3.) may be rendered by a participle whenever clearness and distinctness be not impaired by it, and when the subject of the *propos.* beginning with a *conj.* is already contained or expressed in the preceding verb, in which case this *participle* takes the *casus* of the *noun* of the subject.

Examples: ἐπεσκεψάμην τὸν ἐταῖρον νοσοῦντα, *who, or when, or because he was sick.*—τῷ μεγάλῳ βασιλεῖ οὐ πάτριόν ἐστιν ἀνδρὸς ἀκροῦσθαι μὴ προσκυνήσαντος, *who or if he does not prostrate himself.*—Xen. Mem. 1, 4, 8. τὸ σῶμα συνήρμωσται σοι, μικρὸν μέρος λαβόντι ἐκάστων.—Demosth. οὕτω δεῖ τὰς γνώμας ἔχειν, ὥς ἂν δέῃ, πλευστέον εἰς τὰς ναῦς ἐμβᾶσιν, a participle, which in translating is better placed before the *verb* connected with it and joined by the *particle* ‘and;’ *we must make up our minds to take to our ships, if necessary, and to sail.*

3. The *participle* of the *fut.* is particularly employed in sentences which we render by ‘*to,*’ ‘*in order to,*’ ‘*for to,*’ ‘*that.*’

Examples: Ταῦτα μαθὼν ὁ Κῦρος ἔπεμψε τὸν Γωβρύαν ἐποψόμενον, *Cyrus having learned this, sent Gobryas to see*:—Τὸν ἀδικοῦντα παρὰ τοὺς δικαστὰς ἄγειν δεῖ δίκην δώσοντα, *that he may suffer a punishment*:—Demosth. Τοὺς συμμάχους δεῖ σώζειν, καὶ τοὺς τοῦτο ποιήσοντας στρατιώτας ἐκπέμπειν, here the *article*, according to § 124. *Obs.* 3, 1. stands with the indefinite object, *and to send soldiers to do it.*

4. By connecting this construction of the *part.* with that of the *pron. relative* and that of the *infin.*, and by making one *part.* even dependent upon another *part.* (in which case the *part.* are not to be joined by καὶ,) the Greek can entwine several propositions, one with the other, without creating any confusion.

Examples: Ἐκεῖνα μόνον διεξήει, ἃ τοὺς ἰδόντας ἡγεῖτο τεθνηκέναι, *we shall be obliged to say, he related only that, of which he thought that those who had seen it were dead.* Demosth. Mid. 42. τιμᾶτε αὐτῷ οὐκ ἐλάσσονος, ἢ ὅσον καταθεῖς παύσεται τῆς ὑβρεως, *punish him with no less a fine than such as will, when he has paid it, abate his*

insolence. II. σ. 372. τὸν δ' εὖρ' ἰδρώνοντα, ἐλίσσόμενον περὶ φύσας, where the first *part.* is more nearly determined by the latter. Comp. Eur. Suppl. 231. Iph. T. 714. (696.)

Obs. 1. The construction *κατὰ σύνεσιν* is not very rare with the *part.*, and that not only as to the *number* and *gender*, (for an example of this kind, see § 129, 3.) but also as to the *casus*; which occurs in consequence of the construction having undergone a change in the mind of the writer. Thus we meet with a *part.* in the *nom.* after, and sometimes before a *subst.* which stands in the *dat.*: Plat. Ap. 6. καὶ διαλεγόμενος αὐτῷ, ἔδοξέ μοι οὗτος ὁ ἀνὴρ (i. e. ἐνόμιζον).—Thuc. 7, 42. καὶ τοῖς Συρακοσίοις κατὰ πληξίς οὐκ ὀλίγη ἐγένετο—ὀρῶντες (i. e. κατεπλάγησαν); after an *accus.*; Eurip. Hec. 964. αἰδώς μ' ἔχει, ἐν τῷδε πότμῳ τυγχάνουσ', ἐν' εἰμὶ νῦν (i. e. αἰδοῦμαι); after a *gen.*: Herod. 4, 132. Δαρείον ἢ γνώμη ἔην—εἰκάζων (i. e. Δαρείος τὴν γνώμην εἶχε); the *dat.* after a *gen.*: Thuc. 1, 61. ἦν δὲ γνώμη τοῦ Ἀριστῆως, τὸ μὲν μεθ' ἑαυτοῦ στρατόπεδον ἔχοντι, ἐπιτηρεῖν &c.

5. *Propositions*, which serve as a *completion* to the imperfect sense of some verbs, are frequently construed with *participles*, where we introduce the *propos.* by using the *conjunction*, *that*, or *to*, *for*, *of*. Such a *part.* considered as a *verb*, either has the same subject with the preceding *verb*, as in the other constructions with the participle, and consequently is in the *nomin.* or has a different subject and is therefore along with this subject, as the proximate or remote object of the preceding *verb*, in one of the oblique *cases*.

This construction, however, can only be employed, when the nature of the *part.* admits of it, i. e. when the meaning is to be conveyed that something is really in existence; quite independent of whatever notion the writer may have of it. (Objective.) If this is not the case, the *infin.* is used, which besides may be employed in some instances for the *part.*, but the reverse never takes place. Wherever the *part.* is used, the sentence can always be considered such as may be resolved by means of *since*, *because*, *such a one as*, &c. The difference between these two constructions may be easily understood by the following

Examples: φαίνομαι ὦν, *apparet me esse*, φαίνομαι εἶναι, *esse videor*; —μανθάνω ὦν, *I remark that I am*, μ. εἶναι, *I learn how to be*; —οὐ περιορῶ σε τοῦτο ποιήσαντα, *I shall not quietly overlook your having done so*, οὐ π. σε τοῦτο ποιῆσαι, *I shall not suffer that you do so*.

Hence, since there is no particular class of *verbs* which *as such* absolutely demand this construction with the *part.*, and since it depends entirely upon the meaning which is to be conveyed by the sentence which contains the *completion* to the imperfect sense of the preceding *verb*, we think it to be sufficient to point out merely the general nature of those *verbs*,

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with which this construction with the *part.* is most readily combined. These are the verbs, denoting *perception* either by means of the *senses* or of the *mind*; those expressing the idea of any thing *being apparent* or *to be made apparent*; of *being filled with any thing*, of *letting to happen*, of *persevering*, *ceasing*, *beginning*, *acting wrongly*, &c.

- a.) *Examples on the nomin.*—(here the proper subject may, as usual, be wanting,) Αἰσχύνομαι ταῦτα ποιῶν, or ποιήσας, *I am ashamed of doing this, or of having done this* (whilst αἰσχύνομαι ποιεῖν means, *I am ashamed to do this, yet hesitating about doing it*);—Μέμνησο ἄνθρωπος ὦν, *remember being a man, that thou art a man*:—Οὐ συνίεσαν μάτην ποιοῦντες, *they did not perceive that they laboured in vain*:—Herod. 3, 1. Διαβεβλημένος οὐ μανθάνεις; *do you not understand that you are deceived?* Demosth. Mid. 18. Ἐν ᾗ γὰρ αὐτὸς εὐδαίμων ἦδει γεγονῶς πολιτείᾳ, *in which state (i. e. the state in which) he knew that he had been happy*;—(οἶδα γεγονῶς, *I know that I am become*;—) Isocr. Σκοπούμενος εὕρισκον οὐδαμῶς ἂν ἄλλος τοῦτο διαπραξάμενος, *weighing it in my mind, I found that I could not accomplish it otherwise* (compare § 139, 5). Hence also in particular with *passives*, (arising from the following construction,) Ἐξελήλεγκται ἡμᾶς ἀπατῶν, *he has been convicted of imposing on us*; ἀπηγγέλθη ὁ Φίλιππος τὴν Ὀλυνθον πολιορκῶν, *it was reported that Philippus besieged Olynthus*. And the case is the same with the following expressions, which are construed in an analogous manner: δῆλος, φανερός εἰμι ποιῶν, &c. for which see § 151, I. 7.
- b.) *Examples of the accus.*—Οἱ Πέρσαι διαμνημονεύουσι τὸν Κῦρον ἔχοντα φύσιν, *the Persians relate that Cyrus had, literally, they remembered him as one who had, hence in the pass.* Ὁ Κῦρος διαμνημονεύεται ἔχων, *see the preceding construction*:—Οἶδα συνοῖσον τῷ τὰ βέλτιστα εἰπόντι, *I know that it will be advantageous to him, who shall have given the best counsel, from the impersonal expression συμφέρει, it is expedient, profitable*.
- c.) *Examples of the genitive and dative.*—Ἡσθόμην αὐτῶν οἰομένων εἶναι σοφωτάτων, *I perceive that they fancied themselves very wise, σοφωτάτων for -ους, because of the attraction according to § 142, 2, 2.*:—Οὐδέποτε μετεμέλησέ μοι σιγήσαντι, φθεγξαμένῳ δὲ πολλάκις, (from μεταμέλει μοι, *I repent*), *I never yet repented having been silent, but frequently that I had spoken, a saying of Simonides*:—Plato de LL. 857, 6. Οὐδὲν διαφέρει τῷ κλέπτοντι μέγα ἢ σμικρὸν ὑφελομένῳ, *it is of no consequence, makes no difference to the thief (viz. when he under-*

goes his punishment) *whether he has stolen much or little*. Thuc. 1, 118. ἐπερώτων τὸν θεόν, εἰ (sc. αὐτοῖς) πολεμοῦσιν ἄμεινον ἔσται.

Obs. 2. With *verbs* construed with the *pronoun reflectiva*, as σύννοια ἑμαυτῷ, *I am conscious*, this *part.* may stand in two different *cases*, Σύννοια ἑμαυτῷ σοφὸς ὢν, Plato, and, Σαυτῷ συνήδεις ἀδικοῦντι, Demosth.:—Ἐαυτὸν οὐδεὶς ὁμολογεῖ κακοῦργος ὢν, (Gnom.) might also have been κακοῦργον ὄντα.

Obs. 3. When ἀκούειν signifies to hear with one's own ears, it can only be construed with the *part.*: ἀκούω σου λέγοντος, *I hear you speak*; but ἀκούω σε λέγειν, *I hear (from other people) that you say*.—Γινώσκειν in the signif. to determine, to resolve upon, takes only the infin. along with it.

Obs. 4. The *participles* of *verbs*, on which a *nomin.* is dependent, as εἶναι, καλεῖσθαι, generally change this *nomin.* into the *casus* in which they are themselves; Ὑμῖν δὲ οὖσιν Ἀθηναίοις οὐ πρόπει, *it does not become you who are Athenians*:—Ἐπορεύοντο διὰ τῶν Μεληνοφάγων καλουμένων Θρακῶν (on resolving this sentence Θράκες is the subject of καλεῖσθαι).

Obs. 5. The constructions of the *part.* become more complicated, when the proposition as an *infin.* is again dependent on a *verb*, so that the *part.* is attracted; Εἰρηται αὐτοῖς ἀπαντᾶν ἐνθάδε βουλευσομένοις, *they have been summoned to meet here to deliberate*, Aristoph. Lys. 13., here the *dat.* is used, on account of αὐτοῖς, instead of the *accus.* before the *infin.* ἀπαντᾶν, but ἀπαντῶσι βουλευσόμενοι is to be explained by Text 3.—Xenoph. Mem. 1, 1, 9. (compare above § 142. Obs. 2.) "Α τοῖς ἀνθρώποις ἔδωκαν οἱ θεοὶ μαθοῦσι διακρίνειν, *what the gods permitted men to decide from their own knowledge*. Here μαθοῦσι does not belong directly to ἀνθρώποις, but to διακρίνειν: it is, however, in the *dat.*, because of ἀνθρώποις.

Obs. 6. The *participles* are frequently combined with *particles*. Thus when the *part.* precedes the other *verb*, there is sometimes οὕτως, ἔπειτα, or εἰτα, inserted between the two for the sake of emphasis; Demosth. Mid. 20. Ἐχρῆν αὐτὸν, τὰ ὄντα ἀναλίσκοντα, ὥσπερ ἐγὼ, οὕτω μὲ ἀφαιρεῖσθαι τὴν νίκην, *by expending his own (fortune) like me, he thus (i. e. by this expenditure) must snatch the victory from me*:—Xenoph. Hier. 7, 9. "Οταν οἱ ἄνθρωποι εὐεργετῆσθαι πρὸς τινος ἡγησάμενοι, ἔπειτα τοῦτον ἀνὰ στόμα ἔχωσιν ἐπαινοῦντες, *when men, who think that they have received benefits from one, afterwards, (i. e. in consequence of this conviction,) continually (have him in their mouth praising,) load him with their praises*:—Anab. 1, 2, 25. Οὐ δυνάμενοι εὐρεῖν τὰς ὁδοὺς, εἰτα πλανώμενοι ἀπώλοντο, *unable to find the road, they went astray and perished*. See below § 149 about the *particles* ἔπειτα and εἰτα; about μετὰ see § 150.—"Ομως is similarly used, and is often in an immediate connexion with the *part.* Comp. Reisig. Enarr. ad Soph. Œd. Col. 659. Prepositions like μετὰ ταῦτα, διὰ τοῦτο, ἐκ τούτου, occur in a similar manner in connexion with *part.* See Kruger de auth. et integr. Anab. Xen. p. 55.—Ἀτε, ὅλα or ὅλον are often construed with *part.* when they contain any reason based upon any actual occurrence, (*objective reason*), ex. gr. οἱ δὲ, ἅτε ὁμόθεν διώκοντες, ἤρουν πολλούς. But whenever any reason or cause is quoted as existing merely in the mind and idea of an individual, (*subjective reason*), or whenever the idea of mere appearance (quasi) is to be expressed, the *particles* ὥς or ὥσπερ are put before the *participles*; ex. gr. λέγουσιν ἡμᾶς ὥς ὀλωλότας. παρεσκευάζοντο ὥς πολεμήσουντες. Comp. besides in § 145. Obs. 5.—Whenever the *part.* convey the idea of limitation, the *particles* καίπερ or καί (poet. περ encl.) are added.

Obs. 7. A relation of time properly is the basis of all construction with the *participle*. Whatever may be the connexion of the action of the *participle* with the other action, it is almost always conceived as co-existing, or anterior, or posterior,

and stated accordingly in the requisite *tense*. But there is frequently another view of the matter possible, than that with which we are familiar, and thus it happens that we often find in books the *part. aor.*, where we expected the *part. pres.* and *vice versâ*. For instance in Homer's "Ὡς εἰπὼν ὤτρυνε μένος καὶ θυμὸν ἐκάστου, we expect the *pres.* λέγων: for, whilst he is speaking thus, the commander by his speeches encourages his soldiers, but he must already have said something affecting, since they are affected. Hence we have also in Xenoph. *Mem.* 3, 6, 2. Τοιᾶδε λίξας κατέσχευεν αὐτόν.—The *part. pres.* may be used when both actions have a *duration*, and are continually repeated; Xenoph. *Mem.* 1, 2, 61. (speaking of Socrates,) Βελτίους γὰρ ποιῶν τοὺς σωγιγνομένους ἀπέπεμπεν. Here ποιήσας would refer to a thing which happened but once, but the meaning is, *he (constantly, every time,) rendered those more happy who came to him, and then dismissed them.*—The *part. pres.* is also used for several actions necessarily connected and almost co-existing with the following action, as to go, run, lead, bring; Οἰκαδ' ἰὼν Μυρμιδόνεσσιν ἀνασσε, *Il.* a. 179, go home and rule, στή δὲ θέων, *Il.* p. 707, he ran and placed himself, ἔγχος ἔστησε φέρων πρὸς κίονα. *Od.* a. 127, he carried the spear and placed it against the pillar, Καί με καθίζει ἄγων, *Plato Charm.* 2, he leads and places me, Herod. 8, 118, τοὺς δὲ προσκυνέοντας ἐκπῆδειν, because prostration is conceived as inseparable from leaving the king. Other instances are to be explained by a peculiar signification of the *aorist*, by which it expresses the *beginning* of any action. Thus στρατηγήσας, βασιλεύσας, ἀρχας ἐποίησι means: as *strategos*, king, *archon*, &c. but literally: *having been made strategos*, king, &c. Comp. Kruger *de auth.* p. 8.—Lastly, it is not very unusual to add to an *aor.* a *part.* of the *aor.*, containing an action which takes place at the same time with that expressed by the first *aor.* In this case the *part.* may be explained by its being changed into the *indic.* of the same tense and by its being connected by means of καί. See Herm. *ad Vig. not.* 224. and in the *Obs.* below on λανθάνειν. There are other deviations, which we leave to the individual observation of the learner.

Obs. 8. Sometimes the principal verb is construed in a *part.* which is made dependent on another verb, and thus supplies the place of the *adverb*. See Greg. Cor. in Att. § 36. Heind. *ad Plat. Gorg.* 86. The following in particular are such collateral verbs:

τυγχάνειν, and with poets κυρεῖν (to happen, come to pass); Ὡς δὲ ἦλθον, ἔτυχεν ἀπὼν, he just went away when I came.

λανθάνειν, (to be concealed,) Ταῦτα ποιήσας ἔλαθεν ὑπεκφυγών, this done he escaped privately, or in reference to the subject itself, Τὸ φονέα λανθάνει βόσκων, he unconsciously supports his murderer (he does not know that he is supporting); Ἐλαθε πεσών, he fell unawares. According to a very common anomaly, the *aor.* of the *part.* is used merely because the verb itself is an *aor.*; thus we have also λάθε βιώσας, live unperceived.

φθάνειν, (to do any thing previously to another,) Ἐφθην ἀφελών, I took it away shortly before (see also § 150).

διατελεῖν, (to continue, persevere,) Διατελεῖ παρὼν, he is continually there. It is the same with διδάγειν and διαγιγνεσθαι.

χαίρειν, (to be delighted,) Χαίρουσιν ἑπαινοῦντες, they gladly praise (take pleasure in praising).

οἴχομαι in a similar manner serves for circumlocutions, where the principal idea is then expressed by the *part.*; ex. gr. ὤχετο φεύγων, ἀπὼν, he fled in great haste; οἴχεται θανών. Comp. a similar instance with the *inf.* and ἐθέλω in § 150.

Obs. 9. About the *part.* ἔχων, (ex. gr. in τί ληρεῖς ἔχων;) φέρων, τί παθὼν and τί μαθὼν, see § 150. For the circumlocution with ἔχειν see *ibid.*

§ 145.—*Casus Absoluti*.

1. In the instances hitherto enumerated, the *part.* was dependent on one of the *nouns* belonging to the principal *verb*, and was therefore construed in the same *case* as that *noun*. But if a new object is introduced as subject, it is construed in the same *case* with the *part.*, which *case* is independent of the principal *verb*; whence this construction is called *casus absoluti*.

2. The *casus*, in which such words stand, commonly is the *gen.*, and these

genitivi absoluti

are the same as what are called in Latin *ablativi consequentiæ*. Their original signif. refers to *time*, the *gen.* denoting the *time* according to § 132, 6, 4., and just as *νυκτὸς* means *by night*, so does Ἐμοῦ καθεύδοντος ταῦτα ἐγένετο, *this happened when I slept (at the time when I was sleeping)*: — Πάντων οὖν σιωπώντων εἶπε τοιάδε:—Μετὰ ταῦτα κυμαίνοντος ἤδη τοῦ Πελοποννησιακοῦ πολέμου ἔπεισε τὸν δῆμον, Κερκυραίοις ἀποστεῖλαι βοήθειαν. When this *time* is denoted by an *historical person*, the *gen.* often is attended by the *prep.* ἐπὶ, *ex. gr.* Ἐπὶ Κύρου βασιλεύοντος, (*Cyros regnante*), *in the reign of Cyrus*. Hence ἐπὶ generally is considered as omitted, when the question is of *time* (see *Obs.* 2).

3. But this construction serves also for any other connexion by means of *when*, *as*, *because*, *whilst*, &c. For instance, Ἐπικειμένων δὲ τῶν πολεμίων τῇ πόλει, λιμὸς ἤπτετο τῶν Ῥωμαίων, *when the enemy assailed the city, famine attacked the Romans*; Τεθνηκότος τοῦ βασιλέως τῷ υἱῷ αὐτοῦ ἐνέτυχε, *the king being dead, (as the king was dead,) he addressed himself to his son*; Θεοῦ διδόντος, οὐδὲν ἰσχύει χθόνος, *when a god grants (a favour), envy is powerless*; Τούτων οὕτως ἐχόντων, βέλτιον ἔσται περιμένειν, *things being so, (as things are, in these circumstances,) it will be best to wait*.

4. When the *noun* is sufficiently obvious from what was stated before, the *part.* may be construed alone in the *gen.*; Παρόντα τὸν ἡγεμόνα ἡδοῦντο, ἀπόντος δὲ ἡσέλγαινον, *where the αὐτοῦ belonging to ἀπόντος is omitted, 'but when he was absent.'* — Any *verb* used *impersonally*, i. e. *without its subject being expressed*, is construed in this connexion with a *participle in casu absoluto*. See *Obs.* 6 and 7.

5. *Dativi absoluti* are used, partly to denote *time*, *Xenoph.*

Hell. 3; 2, 18.—Περιϊόντι τῷ ἐνιαυτῷ πάλιν φαίνουσι φρουρὰν ἐπὶ τὴν Ἥλιν, *the year drawing to its close, they again called out part of the army against Elis*; partly in locutions derived from the *dativus instrumenti*, as, for instance, *Xenoph. Ages.* 1. Ἐτι καὶ νῦν τοῖς προγόνοις ὀνομαζομένοις ἀπομνημονεύεται ὅποστος ἀφ' Ἡρακλέους ἐγένετο, *naming his forefathers*.

6. For the *datives* in βουλομένῳ, &c. with the verb εἶναι see § 133. *Obs.* 4.

Obs. 1. Strictly speaking, there are no *casus absoluti* but the *nomin. absoluti*; for, as the *nomin.* can only be the *subject* or *predicate* with respect to the *verb*, it follows that, when such *nomin.* are neither *subject* nor *predicate* to the *verb*, close to which they are, they must stand alone (*absolute*) for themselves. But this can happen barely through an interruption of the chain of thought, and all *nomin. absoluti* are, therefore, more or less belonging to the *anacoluthons* (see § 151, II). The practice in this respect is not steady, and isolated instances are easily explained, *Xenoph. Hell.* 2, 3, 54. Ἐκείνοι δὲ (οἱ ἑνδεκα) εἰσελθόντες σὺν τοῖς ὑπηρέταις, ἡγουμένου αὐτῶν Σατύρου, εἶπεν ὁ Κριτίας (where this construction is preferred on account of the *gen.* which immediately follow). Such constructions, bearing the stamp of unconstraint and energy, impart a peculiar charm to poetry, as in Homer, ὁ δ' ἀγλατῆφι πεποισῶς, Ἕριμα ἔ γούνα φέρι μετὰ τ' ἦθεα καὶ νομὸν ἵππων.

Obs. 2. The three other *cases* never can be *casus absoluti* in this sense; in the instances quoted above, they rather are only remote objects and relations of the *verb* to which they are annexed. We have seen above, § 130, that the oblique *cases* may in some combinations stand instead of *prepositions* with the *case* of the *prep.*; not that such a *prep.* is omitted, but the termination of the *casus* acts the part of a *prep.*; νυκτὸς, ἡμέρας. Now such *gen.* have the same relation in sentences, like Κύρου βασιλεύοντος, ἐμοῦ παρόντος. And just as other forms denoting *time* were extended to express causal relations and others, these *gen.* were employed for any relation, which is expressed in English by *as*, *when*, *whilst*, &c. which properly are also *adverbs of time*. Hence it was very natural to add in some particular instances, when the relation of *time* was to be more strongly stated, the *prep.* ἐπὶ: Ἐπὶ Κύρου βασιλεύοντος.

Obs. 3. But the common character of all these constructions is that the *participle* is not a modification of the *noun*, but an essential constituent of the thought, and that the *verb* in this shape forms with its subject a complete proposition, which we express by the abstract *noun* of the *verb*, 'in the reign of Cyrus,'—'in my presence.'—The case is the same with the *datives*, which, though they should not be called *casus absoluti*, yet agree in this essential respect with these *gen.* &c.: Τοῦτο ἐστὶ σοι ἡδόμενον, does not mean *that serves you, who are rejoiced, or when you are rejoiced*, but *that serves to rejoice, delight you*; and περιϊόντι ἐνιαυτῷ, not *this happened in the year, when it ended*, but *at the end of the year*.

Obs. 4. An additional modification or determination is sometimes expressed by *absolute accus.* or *absolute nomin.* *Herod.* 2, 41. Τοὺς βοῦς θάπτουσι, τὰ κέρατα ὑπερέχοντα, (so that the horns project,) 133, Ἴνα οἱ (to him) δυώδεκα ἔτεα ἀντὶ ἑξ ἐτέων γένηται, αἱ νύκτες ἡμέραι ποιούμεναι (the nights being converted into days). On comparing such instances, we find that there is here properly a partial *apposition*; for ἡμέραι is in the *nomin.* on account of γένηται, and κέρατα is to be considered as *accus.* because of θάπτουσι.

Obs. 5. When a motive is presumed in another individual's mind, which influences him, the usual construction is the *conjunction* ὥς, (since,) or ὥσπερ, (as if,) and

absolute accus. or absolute gen. To catch the right meaning of this short proposition, we must always insert a sentence in the translation; 'Εσιώπα, ὡς πάντας εἰδότας, or πάντων εἰδόντων, *he was silent since (he thought) all knew, &c.*; Οἱ πατέρες εἰργουσι τοὺς υἱεῖς ἀπὸ τῶν πονηρῶν ἀνθρώπων, ὡς τὴν τούτων ὁμιλίαν διάλυσιν οὖσαν ἀρετῆς, *parents keep their children from wicked men, since (they are convinced) intercourse with them is destructive of virtue*; Plato *Phæd.* 'Επικελεύει μουσικὴν ποιεῖν, ὡς φιλοσοφίας μεγίστης οὐσης μουσικῆς:—Xen. *Men.* 2, 3, 3. Τῶν ἀδελφῶν ἀμελοῦσιν, ὥσπερ ἐκ τούτων οὐ γιγνομένους φίλους, *as if no friends were to be made of them.*

Obs. 6. Any real *impersonal verb*, i. e. of those which have only a mysterious subject, (§ 129, 9, 10.) becomes, as *casus absolutus*, the *gen. sing.* of the *part.*; Σαλπίζοντος, *as (the trumpeter) sounded the trumpet*, ὄντος πολλῶ, (from ὕει πολλῶ, viz. ὄμβρῳ,) *as it rained much*, Xenoph.

Obs. 7. Those *impersonal verbs*, or *impersonal constructions*, where the proposition dependent on such a *verb* (commonly an *inf.* or a sentence with *ὅτι*, and the like,) is properly the actual subject of the *verb*, (§ 129, 11.) are treated as *casus absoluti* in two different ways:—

1.) When it is a mere relation of *time*, it is the *gen.* This happens chiefly with *pass. verbs*, denoting to *say*, *announce*, *declare*, and then in the *gen. pl.*, (where τῶνδε of τάδε may be mentally supplied;) 'Ο Περικλῆς ᾤχετο ἐπὶ Καύνου, ἐσαγγελθέντων ὅτι Φοίνισσαι νῆες ἐπιπλεύουσιν, *as it had been announced*, (ἐσηγγέλθη,) *Thuc.* 1, 116.

2.) In any other combination we have the *accus. neut.*, Εἰρημένον αὐτοῖς παρῆναι, οὐχ ἤκουσι, *they do not come, though they have been told (εἰρηται) to be present*, and this is the case with all *verbs* commonly called *impersonal*; Διὰ τί μένεις, ἐξὸν ἀπέναι; *why do you stay when you are at liberty* (it is allowed to you) *to go?* (ἔξεστιν;) ἄπειμι πάλιν, ἐκείνῳ δοκοῦν, (viz. ἐμὲ ἀπέναι,) *I shall go back, because it seems good to him* (δοκεῖ). Plato *Phæd.* 28. Δις καὶ τρις τὰ αὐτὰ εἰρηκεν, ὡς οὐ πάνν εὐπορῶν—ἡ ἴσως οὐδὲν αὐτῷ μέλον τοῦ τοιούτου. Hence it happens that the *part. τυχόν* (from ἔτυχεν, *it happened*), is used as *adverb*, properly since it so happened, by chance, and consequently also *perhaps*. Even the *adj. δυνατὸν* (with the *part. ὄν* omitted) is used thus, Plato *Rep.* 7. p. 519, d. Ποιήσομεν χεῖρον ζῆν, δυνατὸν αὐτοῖς ἄμεινον (viz. ζῆν), *we will contrive that they shall live worse, while they might have lived better.* Herm. *ad Viger.* n. 214.

§ 146.—Of the Particles.

1. *Adverbs* partly have, like the *adj.* which they resemble, the *noun*, to which they refer in a particular case, 'Αξίως ἡμῶν πολεμήσομεν (*we will carry on the war in a manner worthy of ourselves*). They do the same in the *compar.* and *superl.*; Μάλιστα πάντων, *most of all*; Οἱ πένητες τῶν εὐδαιμόνων μάλλον δύνανται ἐσθίειν τε καὶ καθεύδειν, (*better than the rich*), see § 132, 5, 4.

2. *Prepositions* properly are *adv.* having a constant reference to a *noun*, (while with *adverbs* this is only partially the case,) and merely denoting a certain relation without any other power or energy. Thus we have *particles*, which sometimes are mere *adverbs*, and sometimes real *prepositions*. For instance,

ὁμοῦ and ἅμα both signify *together* as *adverbs*; but they frequently are construed with the *dative*, (like the kindred *prep.* σὺν,) and they then, as *prep.*, signify *together with*. Others, and especially the *adverbs* of *time* and *place*, govern the *gen.*; ἐγγὺς, *near*, ἐγγύς τινος, *close by one*; χωρὶς, *apart, separately*, χωρὶς τινος, *except one*; δίχα, *doubly, apart*, δίχα τινός, *apart from*, i. e. *without*; εὐθὺς, *straight-forward*, εὐθύ τινος, *in the way to meet one*, Lat. *obviam*, (see § 117, 1.) &c. There is a great difference between the *particle* ὥς, 1.) when *adverb* and *conjunction* signifying *that, as, &c.* of which see § 149; and 2.) when a *prep.* signifying *to* in answer to the question *whither?* but referring constantly to persons¹, Εἰσῆλθεν ὥς ἐμὲ, *he came in to me*, ἀνήχθησαν ὥς τὸν βασιλέα, *they went (journeyed) to the king*.

3. There are *adverbs* referring to *verbs*, and whole propositions, which serve to connect two sentences, especially the *relative*; Παρέσομαι ὅποτε κεύσεις, *I shall be there, whenever you bid me*. This is the origin of *conjunctions*; for the construction of which with regard to the different moods of the *verb*, see § 139.

Obs. 1. Ἄχρι and μέχρι properly signify *at once, at a continuance, without interruption*; in connexion with a *verb*, ‘as far as, until,’ in connexion with a *gen.* ‘continually up to,’ or simply ‘until.’—Πλὴν means *except*, and may be connected with a proposition, πλὴν εἰ, *except if*; but it also takes the *gen.*: Πλὴν πάντῳ ὀλίγων, *with the exception of very few*.

Obs. 2. Strictly speaking, those *particles* only, which commonly are used alone, and without any reference, should be called *adverbs*; those, which usually are construed with a particular *case* of the *noun*, *prepositions*; and those, which generally connect whole propositions, *conjunctions*. Thus, for instance, ἄνευ and ἄτερ, *without*, ἐνώπιον, *before*, (in later authors,) and χάριν, *on account of*, (the latter of which, like the Latin *gratiā*, almost always comes after the *gen.*, as well as ἕνεκα,) and others, are real *prepositions* governing the *gen.* It is true that χάριν properly is a *subst.*² as well as δίκην, *in the manner of*, Lat. ‘*instar*’ (δίκην ποταμῶν, and the like); such words are not *adverbial subst.*, but rather *subst.* which are become *prep.* Those mentioned above never occur without the *case* of a *noun*, and therefore are still more justly called *prepositions*, than some of the single words thus named, which sometimes are employed *adverbially* without governing any *case* (§ 147. Obs. 8).

4. Some *adverbs* serve at the same time as *adj.*: Πλησίον

¹ Modern critics make it evident that, whenever passages occur in good writers, in which ὥς does not refer to *persons*, they are probably corrupt; εἰς is the correct reading in such instances. The *particle* ὥς, however, is not one of the old *prep.* strictly so called, which are stated in the following *Section*; it does not make any compound *verb*: see § 115, 2.

² Hence poets also say ἐμὴν, σὴν χάριν, (*for my sake, your sake,*) instead of ἐμοῦ, σοῦ χάριν.

ἔστι, σιγά ἔστι, *he is near, he is silent* (see § 129. Obs. 7). That *particles* by being construed with the *article* become *nouns*, has been noticed above, § 125, 6, 7.

§ 147.—Of the Prepositions.

1. Besides those mentioned in the preceding *Section*, the following are the old *prep.* expressive of *locality* in general, with their cases :

ἀντὶ, ἀπὸ, ἐξ, (ἐκ,) πρὸ govern the *gen.*

ἐν, σὺν, the *dat.*

ἀνὰ, εἰς¹, the *accus.*

διὰ, κατὰ, ὑπὲρ, the *gen.* and *accus.*

ἀμφὶ, ἐπὶ, μετὰ, παρὰ, περὶ, πρὸς, ὑπὸ, the *gen. dative* and *accus.*

2. Those, which govern different *cases*, generally have the *accus.* to the question *whither?* and the *dat.* to the question *where?* The *gen.* suits most significations, but chiefly conveys the idea of a removal (*from off, out*).

Obs. 1. The simplest and easiest of the above *prepositions*, in point of signif. are

| | |
|---|-------------------|
| ἀπὸ, from, of, | ἐξ, out of, from, |
| εἰς, in, into, to the question <i>whither</i> , | |
| ἐν, in, to the question <i>where</i> , | |
| πρὸ, before, | σὺν, with, |

for though they have many collateral meanings, these, with the exception of a few peculiarities, are easily deduced from the radical signif.: as when ἐξ denotes a *cause*, and may be rendered *because of*, ἐκ τούτου, *on that account*, or when it merely denotes a *succession of time*, Νῦν γελῶμεν ἐκ τῶν πρόσθεν δακρύων: again when εἰς, like the Latin *in*, denotes *towards, against*, or when it simply means *with respect to*, Τῶν εἰς πόλεμον ἐπιστήμων ἐστίν: lastly, when πρὸ is the Latin *pro, for*, (but only in the sense of *protection or advantage*), Διακινδυνεύειν πρὸ τοῦ βασιλέως. *Cyrop.* 4, 5, 44. Οὐκ ἀρκίωσιν πράττων πρὸ ὑμῶν, ὅ, τι αὐν δεῖ, *I shall not be able to do what is needful for you,—for your advantage.* Compare προύργου, § 115. Obs. 4. See below Obs. 5. very particular signif. of εἰς.

Obs. 2. The signif. of the following *prepositions* must be more particularly remembered:—

ἀνὰ is originally *up*, (compare ἄνω, and the compounds,) and in this sense it is also construed with the *dative* by the poets (*Il.* α. 15. *Od.* λ. 128). But the most usual signif. in prose is *in, on, through*, both in point of *time* and *place*; Ἀνὰ πᾶσαν τὴν γῆν, *all over the country*; Ἡ φήμη ἦλθεν ἀνὰ τὴν πόλιν, *the report spread through the city*; Οἱ ἀνὰ τὸ πεδῖον, *those in the open fields*; Ἀνὰ πᾶσαν τὴν ἡμέραν, *the whole day through*. But when there is no article, and πᾶς consequently is tantamount to *εἰαστος*, (§ 127, 6.) it refers to a *number of days, years, &c.*: ἀνὰ πᾶσαν ἡμέραν, *daily, every day*; *Cyrop.* 1, 2, 8. ἀνὰ πᾶν ἔτος, *every year*; *Herod.* 5, 114.

ἀντὶ, as a single *prep.*, has lost its original meaning of *towards, against*, (see

¹ See about the *prep.* ὥς, § 146, 2.

Obs. 10. about compounds,) and most commonly signifies *instead of, for*, in the sense of exchanging, bartering, buying, valuing, &c.

διὰ τοῦ, *through*, in point of *space* and of *ways and means*;—διὰ τὸν, *on account of*, Διὰ Λακεδαιμονίους ἐβύγον, *they were driven into exile on account of the Lacedæmonians*; Διὰ σὲ ἦλθον, *I came for your sake*; but also *through* as a cause, Διὰ τοὺς θεοὺς εὖ πράττω, *through the gods I am doing well, I am well off*.

μετὰ τὸν, *after*, Lat. *post*;—μετὰ τοῦ, *with*;—μετὰ τῷ, only with poets *among*, Lat. *inter*.

ἀμφὶ and περὶ τὸν, *about*, to both questions *where* and *whither*, for the *dat.* to the question *where* is rather uncommon. Hence they denote any approximation; Ἀμφὶ τὰ ὄρη ἐγένετο, *he was about the mountain*; and ἀμφὶ or περὶ τι or τινὰ ἔχειν or εἶναι mean *to belong to something, to be busy about something, &c.* (§ 150, ἔχειν):—περὶ τῷ conveys the idea of *care*, and is used with the verbs *to fear, contend, to be easy, &c.*:—ἀμφὶ and περὶ τοῦ mean *of*, Lat. *de*, *to talk about something*; further φοβέσθαι, φιλονεικεῖν περὶ τίνος, and the like. But ἀμφὶ is less frequently used in this sense than περὶ.

ὑπὲρ τὸν, *over, beyond*, Lat. *supra, ultra*:—ὑπὲρ τοῦ, *over, above*. Hence the latter also conveys the idea of *for*, chiefly in the sense of *protection, defence, or care, &c.* πράττειν, εἰπεῖν ὑπὲρ τοῦ κοινού, *to act, speak for the public welfare*; ἀποθανεῖν ὑπὲρ τοῦ φίλου, *to die for one's friend*.

Obs. 3. That the *gen.* preferably conveys the idea of *proceeding from* is particularly evident from these three *prep.* παρὰ, πρὸς, ὑπό.—With the *accus.* and *dat.* they retain their principal signif., but with the *gen.* they are mostly to be rendered *of or from*. The following particulars must be remembered about them, viz.

παρὰ τὸν, *to, towards*; but to the question *where, near, close by*. It is also the Latin *præter, besides*; Ἐχειν ὄψον παρὰ τὸν ἄρτον, *to have vegetables besides bread*; Ἐπὶνεῖ παρὰ τοὺς ἄλλους, *he performed more labour than the others*; Ταῦτά ἐστι παρὰ τοὺς τῶν θεῶν θεσμούς, *that is against the divine laws, against the order of things established by the gods*; Παρὰ δόξαν, *beyond expectation* (Lat. *præter opinionem*):—Παρὰ τῷ is merely *near*;—παρὰ τοῦ is *from* with the verbs *'to come, bring, receive, learn,' &c.* and sometimes with the *pass.* (§ 134, 3.)

πρὸς, *to, near*, has preferably the *accus.* to the question *whither*, and the *dat.* to the question *where*: πρὸς τὸν is *towards* in both senses;—πρὸς τοῦ, *from, by*, with the verbs *'to hear, to be praised or blamed,'* and frequently with the *pass.* (§ 134, 3.)—It is also used in the form of asseverations; Πρὸς τῶν θεῶν, *by the gods!*

ὑπὸ τὸν, *under* (with motion);—ὑπὸ τῷ, *close under*;—ὑπὸ τοῦ, *from, under, by*, most commonly with the *pass.* (§ 134, 2.) but likewise with *act.* having a *pass.* signif., as *πάσχειν* itself, and *ex. gr.* θανεῖν ὑπὸ τίνος, *to meet one's death by one*;—μαθεῖν ὑπ' ἀνάγκης, *to be taught by necessity*; Demosth. Cherson. 94. Ἄν δ' ὑπὸ τῶν πνευμάτων μὴ δυνώμεθα, *prevented by the winds*. Even actions can thus assume a *pass.* form; Ἐποίησε τοῦτο ὑπὸ δέους, *he did it out of fear*;—ὑπ' ἀρετῆς πράττειν τι, Herod. 8, 1. or if the *pass.* state of the object is uppermost in the mind, Soph. Philoct. 1117. οὐδέ γε δόλος ἔσχ' ὑπὸ χειρὸς ἐμᾶς (the same with σύγε ἐσχίδης δόλῳ).—And even with the *gen.* ὑπὸ sometimes retains its principal signif. *under*, ὑπὸ ποδῶν, Plato *Protag.* 321.

Obs. 4. The *prep.* ἐπὶ and κατὰ require the most careful attention:

ἐπὶ chiefly signifies *on*, to the question *where?* commonly with the *gen.*, sometimes also with the *dat.*, ἐφ' ἵππου ὀχεῖσθαι, and, Κύρος ἐφ' ἵππῳ ἐπορεύετο: to the question *whither*, with the *accus.* Ἐπὶ λόφον τινὰ καταφεύγει, *he flies on a hill*. But at the same time its signif. becomes more general, and it may be used for *near, into*, and to the question *whither*, for *to, towards*, whenever the context suggests this meaning; and with the *accus.* in particular it denotes the direction *to*, and *towards*. Instances will occur to the learner in his readings. We will only observe

that the *gen.* is also used to the question *whither* in the sense of *to*:—'Επορεύοντο ἐπὶ Σάρδεων:—'Ανήγοντο (they sailed) ἐπὶ τῆς Χίου:—'Απέπλευσεν ἐκ' οἴκου:—ἐπὶ τῷ frequently fixes the time by some *contemporary circumstance*, and more especially by a *contemporary person*:—ἐφ' ἡμῶν, *in our time*, (compare above § 145, 2.) ἐπὶ τῶν ἡμετέρων προγόνων:—ἐπὶ τῷ, *in point of situation*, denotes *close by*; ἐπὶ τῇ τάφῳ, *on the brink of the grave*; Πύργους ἐπὶ τῷ ποταμῷ οἰκοδομῶ. Like *πρὸς* it denotes *to, in addition to*; 'Επὶ πᾶσι τούτοις πληγὰς ἐνέτεινέ μοι. Very often it means *purpose, condition*; παρασκευάζεσθαι ἐπὶ τινι, *to prepare for something*; 'Επ' ἐπαίνῳ πάντα πόνον ὑπιδύετο:—'Επὶ τούτοις εἰρήνην ἐποιήσαντο, *on those conditions they made peace* (compare below § 150. ἐφ' ᾧ). Lastly, ἐπὶ τῷ expresses *power* in such phrases as ἐφ' ἡμῖν ἐστὶ, *it rests with us*. See examples § 129, 1. § 142, 3. The *accus.* too often denotes *purpose*, but mostly with this difference, ἐλθεῖν ἐπὶ τούτῳ, *to effect it*, ἐλθεῖν ἐπὶ τούτῳ, *to fetch it*.

κατά. The principal meaning of this *prep.*, as appears from the comparison of *κάτω* and its compounds, is *motion from above downwards*, with the *gen.* *down from*; Κατὰ τῶν πετρῶν ῥίπτειν τινά, *to throw one down from the rocks*; 'Ηλλοντο κατὰ τοῦ τείχους. It is also under in connexions like ἀφανίζεσθαι κατὰ τῆς θαλάσσης, (*to sink under*,) Herod. 7, 6. Κατὰ τοῦ, however, occurs more frequently in the signif. of *against*, chiefly with the verbs '*to speak, think*,' and the like; εἰπεῖν τὸ ἀληθές κατὰ τινος, *to speak the truth against one, give true evidence*. It is less rarely used in the sense of *praising*, 'Επαινος κατὰ τοῦ ὄνου, Plato Phædr. 260.

κατὰ τὸν denotes any *locality* in general, when the particulars of the situation are not to be, or cannot be, attended to, or when they are sufficiently known; κατὰ γῆν καὶ κατὰ θάλατταν, *by land and by sea*; οἱ κατὰ τὴν 'Ασίαν ὑπὸ βασιλεῖ ὄντες, *those who are in Asia under the king*. Hence, in general, *time, place, and circumstances*, which are obvious, are denoted by *κατὰ*, Οἰκοῦσι κατὰ κώμας, *they dwell in villages*, Lat. *vicatim*; 'Εσκήνουν κατὰ τάξεις, *they were encamped in battle-array*; hence κατὰ δύο, *two by two*; Ταῦτα μὲν ἐγένετο κατὰ τὴν νόσον, *this happened during the illness*; Κατὰ ταύτην τὴν διαφορὰν ὄντων Λακεδαιμονίων πρὸς 'Αθηναίων, *during the dispute of the Lacedæmonians with the Athenians*; Αἱ κατὰ τὸ σῶμα ἡδοναί, *the pleasures of the body*; Κατὰ πάντα τετρώχωνται, *they are in every respect worn out*, and many other relations of this kind. *Κατὰ* frequently is the Latin '*secundum*,' *according to*, Κατὰ τοῦτον τὸν λόγον ἀμεινόν ἐστιν ὧδε, *according to this statement it is better thus*; Κατὰ Πλάτωνα, *according to Plato*, i. e. *as Plato says*; Κατὰ τὴν κάθετον, *perpendicularly*; Ποιήσω κατὰ τὰ τοῦ βασιλέως γράμματα, *I shall act according to the king's letter*; Δέομαι αὐτοῦ κατὰ πάντα τρόπον, *I want him every way, need his assistance in any way*.

Obs. 5. The *prep.* εἰς referring to persons signifies *to*, but always meaning the person's dwelling, Hom. εἰς 'Αγαμέμνονα, *to Agamemnon, to his tent*; καλεῖε τέ μιν εἰς ἕκαστος, *every one invites him to his house*; Lysias, Εἰσελθὼν εἰς τὸν πατέρα τὸν ἐμὸν, *coming to my father's house*. Εἰς with the elliptical *gen.* (§ 132. **Obs. 9.**) means more generally, *into the house of Alcibiades, &c.*

Obs. 6. The *prep.* ἐν is also used by the Dorians instead of εἰς, with the *accus.* (Pind. *Pyth.* 2, 21. 5, 50. See Greg. *Cor. Dor.* 159, with the *Notes*).—See about ἀπὸ employed seemingly for ἐν, § 151. I. 8.

Obs. 7. We shall see below, § 151. III. 1, 6, that *prep.* are sometimes separated from their cases by an intercalation. Sometimes the object of a *prep.* seems to be wanting, when a reference has taken its place; Soph. *Philoct.* 469. πρὸς πατρός, πρὸς εἰ τί σοί ἐστιν φίλον, where εἰ τί (according to § 149. εἰ,) is used for ὅτι, and the requisite *gen.* to πρὸς (παντός) is wanting, *by the father, (I implore thee,) by—if any thing be dear to thee, i. e. by all which is dear to thee*.

Obs. 8. And sometimes the object is not expressed, because it would be repeating

what had gone before ; most languages then make an *adverb* of the *prep.* (*wherein, therein, &c.*) and if the *prep.* itself is used, it is only *adverbially*. In prose this is done in Greek only with the *prep.* *πρὸς*, *ex. gr.* *καὶ πρὸς, πρὸς δὲ*, and *besides, &c.*, and by the Ionians and later writers also with *μετά* : *μετὰ δὲ*, but *afterwards*. But poets have also *παρά*, *along with it*, *ἐν*, *within*, and the like, and the *prep.* *περί* or *περί*, frequently is with the Epics an *adverb* : *very much, very* (§ 117. Obs. 3).

Obs. 9. All compounds with *prep.* originated in this manner. They all consist of a radical word with a *prep.* taken *adverbially* : *διαβαίνω*, *I pass through, cross over*, and the like, § 121, 2. The meaning of all such compounds is easily discovered from the signif. of the *prep.* We will only remark that the compounds with *ἀντι* chiefly convey the idea of *opposition, against* ; *ἀντιτάττειν*, to oppose, *ἀντιλέγειν*, to contradict :—those with *ἀνά* mean *up*, and those with *κατά*, *down* ; *ἀναβαίνειν*, *καταβαίνειν*, to go up, down. Of the collateral signif. of such compounds, which are not clearly obvious through the meaning of the *prep.*, we must particularly notice

ἀμφί, when it means *on both sides* ; *ἀμφίβολος*, *ambiguous, equivocal* ;

ἀνά, frequently means *back again* ; *ἀναπλεῖν*, to sail back ;

διά, conveys the idea of the Lat. '*dis*,' *separation, taking apart or aside* ; *διασπᾶν*, to pull asunder, *διαzeugνύναι*, Lat. '*disjungere*,' to disjoin, separate ;

ἐν, frequently answers the question *whither* ; *ἐγχέειν*, to pour into ;

κατά, most commonly conveys the idea of *accomplishing* ; *κατακράττειν*, Lat. '*perficere*,' to accomplish ; *στρέφειν*, to turn ; *καταστρέφειν*, to finish ; *πιμπράναι*, to burn ; *καταπιμπράναι*, to consume by fire. Hence the idea of ruin, destruction ; *κατακυβειν τὴν ὀψίαν*, to lose one's fortune at dice. In both it corresponds to the Latin *per*, Germ. *ver*.

μετά, denotes *transposition, change*, Lat. *trans* ; *μεταβιβάζειν*, to transfer, to remove ; *μετανοεῖν*, to change one's mind ;

παρά, sometimes signifies, like the Lat. *præter*, the idea of *missing, doing amiss*, in some compounds, as *παραβαίνειν τοὺς νόμους*, to transgress the laws : *παρορᾶν*, to see wrong, overlook : *παράσπονδος*, who violates a treaty (*σπονδαί*).

Obs. 10. It is because *prep.* are properly *adverbs* in compound words, that poets frequently separate the *prep.* from their *verbs* by putting other words between, which is called a *mesis*, *διά τε ῥήξασθαι ἐπάλξεις*, for *καὶ διαῤῥήξασθαι*, and even in the Ionic prose, especially by *ὦν* instead of *οὖν*, Herod. 2, 39. *Ἀπ' ὦν ἔδοντο*, for *ἀπέδοντο οὖν*. Homer, in particular, parts the *prep.* so completely from its *verb*, and lets it follow after, that the *prep.* sometimes comes before a *case* or *noun* on which it has no influence ; *πόλεμον περὶ τόνδε φυγόντες*, for *περιφυγόντες τόνδε τὸν πόλεμον* :—*ἐκ θυμὸν εἰσεσθαι*, for *ἐξεῖσεσθαι θυμόν* :—*κατὰ βοῦς ὑπερίονος Ἡελίοιο Ἥσθιον* :—*ἐνάριζον ἀπ' ἔντεα*, (more correctly *ἀπο*, see § 117. Obs. 3.) for *ἀπενάριζον ἔντεα*, and the like. The reading of Homer becomes less difficult by assuming that he has no compound *verbs*, only simple ones, with *adverbial prep.* more or less distant from the *verb*. Hence the Ionic prose, in the moving repetition, which we shall state below in § 160, under *μέν*, merely repeats the *prep.* instead of the compound *verb*, Herod. 3, 126. *Ὁ δὲ κατὰ μὲν ἔκτεινε Μιτροβάτεια—κατὰ δὲ τὸν Μιτροβάτew παῖδα*. Even in the Attic prose the intercalation of the limiting *τι*, (*somewhat, in some degree*,) coming after the *prep.* *ὑπὸ*, (Lat. *sub*, a little,) which *limits* or *diminishes* the signif. of *adj.*, belongs hither ; *ὑπὸ τι ἀσεβής*, *somewhat irreligious*, *ὑπὸ τι ἄτοπον*, and the like. Heind. *ad Plat. Phædr.* 43.

Obs. 11. But even in common prose there are some *prep.*, which must be considered as separate and distinct, though in compounds. This is particularly the case with *πρὸς* and *σύν*. Any *verb*, whether a compound or not, may receive the addition of either of these *prep.* merely to show that the thing happened *in addition*

to something, (πρὸς,) or in connexion with some one else, (σύν τινι,) συστρατεύομαι σοι, I go to war along with you; Συνεξαίρει αὐτοῖς Σελλασίαν, helps them to conquer Sellasia (Xenoph. *Hell.* 7, 4, 12). Ἀλλὰ καὶ προσδιέβαλέ με, but he has slandered me into the bargain. Other *prep.* are less frequently used in this way; ἐμμελεῖν, ἐγγυμνάζεσθαι, to exercise or practise, Plato *Phædr.* 5. Ὁ Φειδίας εἰργάσατο τὴν Ἀθηνᾶν ἐνεργολαβεῖν καὶ ἐνεπιορκεῖν Δημοσθένει, Phidias made his Minerva for Demosthenes to benefit by her, and to commit perjury in her name (*Æsch.* c. *Ctes.*). Thus ἀποπολεμεῖν, a compound, which perhaps occurs no where else, means in Plato (*Phædr.* 260.) in reference to a horse, to fight on horseback, i. e. down from the horse, being seated on it; ἀποζῆν, to live on (see below, § 150. ὅσον). And προαναρπάζειν, Demosth. *Mid.* 35. προσφίλειν, προαδικεῖν, *ibid.* 23. All other compounds with *prep.* or other words were regulated by practice, or introduced when a compound idea was particularly called for.

Obs. 12. And not only in the above-mentioned compound expressions, but also frequently in others, the *prep.* governs, under certain combinations, its own proper *casus*, though compounded; ἐνεῖναι τινι, to be in or within something; ἀψιστάναι τινος, to be separated or disjoined from something; ἀπεπηδήσαν Σωκράτους, they deserted Socrates, and the like;—whilst in the higher styles of writing, the *prep.* is repeated again before the *case* or *noun*. This occurs frequently in Homer, and confirms what we observed before, that each compound *verb* in Homer must be considered as separated, so that the *prep.* sometimes is merely an *adverb*, which it properly is, as we have seen above, and sometimes a real *prep.*, *Il.* ψ. 121. ἐκείον ἡμιόνων, they fastened (the wood), so that it hung down from the mules.

Obs. 13. That the Greek *prep.*, on changing their accents, are sometimes placed after their *case* or *noun* in the *anastrophe*, and sometimes used instead of compounds with εἶναι, has been already remarked above, § 117, 3. To this must be added the inversion of monosyllabic *prep.*, as ἐξ, § 13, 4. Ἀπρίμιδι ξύν, Hom.

§ 148.—Of the Negative Particles.

1. There are in Greek two simple *negative particles*, οὐκ and μὴ, with which all other more decided *negations* are compounded. Any proposition, in which one or more of these *negations* occur, *negatives* generally in the same manner as if the simple *negative particle* was used alone. Hence whatever is observed about οὐκ applies alike to οὐδὲ, οὐδεῖς, οὐδαμῶς, &c. and it is the same with μὴ, μηδεῖς, &c.

2. There is, however, a great difference in the use of οὐκ and μὴ, and of their respective compounds, which requires an attentive study, and of which we can only give the general basis¹.

¹ Compare Hermann's view of this distinction, which he has ingeniously developed, *ad Viger.* n. 267. He states it as a general principle that οὐκ always denies the thing, and μὴ only the representation, which is made of it, or that οὐ denies objectively, and μὴ subjectively. I readily acknowledge that this theory may comprise the greatest number of instances where these *negative particles* are employed, and that nothing can be more useful or more calculated to sharpen the intellect in grammatical investigations than soberly to pursue such a philosophical principle, and ever to endeavour to find it confirmed. But, at the same time, I must confess that I have not yet succeeded in bending every occurring instance so completely to this rule, as to render it impossible not to bend others, which do not occur, equally to it. A comparison with my statements will show that I have made use of

- a. Οὐκ is a straightforward and absolute *negation*, which denies directly; οὐκ ἐθέλω, οὐ φιλῶ, *I will not, I do not love*; οὐκ ἀγαθὸν ἐστίν, οὐδεὶς παρῆν, &c. In any independent proposition, in which there is something directly denied, μὴ, μηδεὶς, never can be used.—Yet a proposition with οὐ may also be *uncertain*, Οὐκ ἂν βουλοίμην, *I should not like*; or *interrogative*, Τί γὰρ οὐ πάρεστι; *why then is he not here?*
- b. Μὴ is altogether a mere dependent *negative*. Hence it is used in all propositions which state a *negation* not as a fact, but as something dependent on the conception or representation of any subject. Thus it is used in *negative* conditions and suppositions; Οὐ λήψομαι, εἰ μὴ σὺν κελεύεις:—Εἴ τι τῶν τότε νῦν μὴ ἀξιοχρεῶν δοκεῖ εἶναι, ἐῷμεν, *if any of these objects should now appear insignificant, we will let it alone*. Thus μὴ is always joined with εἰ, *if*, ἐὰν, ἥν, ὅταν, ἐπειδὰν, ἕως ἂν, &c. because all these speak of a thing not as a matter of fact, but as a supposition; and it is joined with ὅτε, ὁπότε, &c. whenever they are in a similar predicament. But ἐπεὶ, ἐπειδὴ, (*as, after,*) take οὐ, because they always refer to facts, *Il. φ. 95. Μὴ με κτεῖν, ἐπεὶ οὐχ ὁμογάστριος Ἐκτορός εἰμι*².

Hermann's views. To devise a better basis was not in my power, yet I did not wish to force into it what in my opinion is not susceptible of admission. My collateral remarks may be studied with those of Hermann, or be thrown into the shade.

² We meet with passages in which *εἰ* is construed with *οὐ*. I am not inclined to lay any stress on a few *Épic* passages like *Il. o. 162. Od. β. 274*, because I think them sufficiently accounted for by the observation, that the strict rules of grammar were not completely settled at the time when those passages were written. The case is widely different with regard to examples from the *Attics*. Hermann (*ad Viger. n. 309, p. 890*; and *ad Eurip. Med. p. 344, 361.*) explains the latter by observing that *οὐκ* is not used by itself, but forms a compound or collective idea with the word which follows. I admit this explanation in passages like *Soph. Ajac. 1131. Εἰ τοὺς θανόντας οὐκ ἔῃς θάπτειν παρών, forbiddest*, *Lysias in Agorat. 135. Εἰ μὲν οὐ πολλοὶ ἦσαν, καθ' ἕκαστον ἂν περὶ αὐτῶν ἤκουετε, if there were few*. Hither belongs also the *οὐκ εἶναι* in the comico-philosophic passage of *Athen. 3. p. 99*. But I think this explanation admissible only in expressions where the *negation* is, according to a long standing usage, employed, as here, to denote the contrary, so that they may be considered as a kind of compounds with *οὐκ*. This appears to have become the rule with *οὐ φημι, οὐ φάσκειν*, so that even *ἴαν* was joined to it. See below, § 148. *Obs. 2*. In other cases, where the unconditional *οὐκ* is used preferably to *μὴ*, this preference must have a sensible foundation in the context. Thus in the example taken from *Andocides de Myst. p. 5. Εἰ δὲ οὐδὲν ἡμάρτηται μοι, καὶ τοῦτο ὑμῖν ἀποδείκνυμι σαφῶς, δέομαι ὑμῶν ἀντὶ φανερόν τοις Ἕλλησι πᾶσι ποιῆσαι*, it is obviously the speaker's intention most positively to assert his innocence, *since, as is well known to every body, I have not failed in any thing*. In *Eurip. Med. 87. Εἰ τοῦσδε (his children) γ' εὐνῆς οὐνεκ' οὐ στέργει πατὴρ*, the *οὐ στέργει* expresses this relation as a notorious one, and *εἰ* refers merely to the stated cause, *εὐνῆς οὐνεκα*. The case is different with the three examples in *Herm. ad Medeam, p. 344, 361*. They all three belong to the

- c. As intention also has its foundation merely in the conception of the speaker, *μή* is constantly used with the particles *ἵνα, ὥς, ὅπως, ὥστε*, whenever they really announce a *purpose* or *design*. It is also employed in any proposition containing a *wish, request, or prohibition*. In all these instances it answers to the Latin *ne*, and begins the proposition like this, the idea of a *wish* being mentally understood, *Μὴ γένοιτο, may it not happen!*
- d. Any thing, which is stated in *sermone obliquo* as the *opinion, argument, or supposition* of another, appears indeed to be a dependent proposition; but as it distinguishes itself only in form from a direct assertion, common usage prefers *οὐκ* in most instances, and we meet with *Νομίζει οὐ καλὸν εἶναι, — Οὐκ ἐθέλειν φησὶν*, and the like. *Μή*, however, may be used in many such instances; Xenoph. *Hell.* 3, 2, 19, *Ἐνόμισαν αὐτὸν μὴ βούλεσθαι μᾶλλον ἢ μὴ δύνασθαι*, and the dependent or indirect question with *εἰ, whether*, is commonly attended by *μή*.
- e. To the conditions and suppositions mentioned at (b.) belong likewise all *pronouns relative*, when they refer not to defined objects, but barely to the conceptions of the mind. We thus have, for instance, *Οὐδεὶς λήψεται χρήματα, ὅστις μὴ παρέσται, no one shall receive money who is not present*; but, *Οὗτοί εἰσιν, οἳ οὐδ' ὅτιοῦν τοὺς*

construction with *μὲν* and *δὲ* stated below, the second half of which propositions is constantly the real object of the thought, while the first is barely its counterpart or contrast. We transcribe the passage of Thuc. 1, 121, *verbatim* :—

Ἡ δεινὸν ἂν εἴη, εἰ οἱ μὲν ἐκείνων ξύμμαχοι ἐπὶ δουλείᾳ τῇ αὐτῶν φέροντες οὐκ ἀπεροῦσιν, ἡμεῖς δὲ ἐπὶ τῷ τιμωρούμενοι τοὺς ἐχθροὺς καὶ αὐτοὶ ἅμα σώζεσθαι, οὐκ ἄρα δαπανήσομεν.

The *οὐκ* here in the first proposition is necessary and natural, because the fact is notorious; but in the second proposition *οὐκ* is indeed strange and extraordinary, the matter being actually considered as impossible, in which case *μή* appears as necessary as in the similar proposition below, § 149. (*Αἰσχρόν ἐστιν εἰ — — μὴδὲ τοὺς λόγους* — —.) The case is the same with the two passages of two very different writers quoted by Hermann, p. 361, which introduce similar double propositions with *δεινὸν εἰ*, in the second of which *οὐ* appears equally strange and extraordinary. There must be a general cause for it, which I consider to be this: the proposition *δεινὸν εἰ*, which expresses some astonishment, insensibly becomes, after the first half, an angry interrogative expressive of the utmost surprise, by means of *οὐ*. Hence the proposition in Thuc. closes with the question, *οὐκ ἄρα δαπανήσομεν*; in Herod. 7, 9, with *Ἑλληνας δὲ—οὐ τιμωρησόμεθα*; and in Andocides de *Myst.* 13. *Ἐν ὑμῖν δὲ—οὐ σωθήσομαι*; which appears to me a very natural *ethos*. Criticism will be able thus to account for other similar cases which are yet unexplained. In Herod. 6, 9, (*εἰ—οὐ ποιήσουσι*,) the MSS. have *μή*. In Eurip. *Cyclop.* 428. *εἰτ' οὐ χρήζετε*, *εἰ* has the signif. of *whether*, which is susceptible of both constructions. See the *Note* to Plato *Meno* 23, and Herm. *ad Eurip. Med.* p. 344, where in the passage quoted from Plato *Protag.* 77. *εἰ οὐκ αἰσχύνομαι, whether I am not ashamed, οὐκ* is suggested by the direct question, *οὐκ αἰσχύνει*;

πολεμίους βλάπτουσι, *Cyrop.* 6, 1, 28, positively, *these are those who do not hurt the enemy in the least.*

- f. Hence all those short phrases, which may be considered as one of those dependent constructions, are always stated by *μη* only. Thus in particular the *articulus præpositivus* as an abbreviation of the *pronoun relative* with the verb *εἶναι*, *ex. gr.* τὰ *μη* καλὰ, i. e. ἅτινα *μη* καλὰ ἐστίν, *whatever is not beautiful.* Thus *Anab.* 4, 4, 15, it is said of a veracious man, that he always stated τὰ *μη* ὄντα ὡς οὐκ ὄντα. Here τὰ *μη* ὄντα is the abbreviation of the dependent proposition, ἅτινα *μη* ἦν, *what was not, untruth*; but οὐκ ὄντα is the participle of the positive and direct *negation*, οὐκ ἔστι: for, as a finite *verb*, it would necessarily be, τὰ *μη* ὄντα οὐκ ἔστιν (*what is not, is not*).—Again, the *participles*, even without an *article*, whenever they are an abbreviation of one of the above constructions; Ἡδίων ἂν ἐχρώμην τῷ Ἀλκιβιάδῃ *μηδὲν κεκτημένῳ*, *I should be better pleased with my intimacy with Alcibiades, if he were not wealthy*, (εἰ *μηδὲν* ἐκέκτητο,) but οὐδὲν *κεκτημένῳ*, *who has no fortune.*

- g.) Any *negation* governed by another *verb*, is also a dependent one: hence all *infin.* (except those mentioned at d. as being *in sermone obliquo*,) are most generally construed with *μη*, of which the reason is already apparent in part from what we have stated above, since most *infin.* may be converted into such propositions; Τὸ *μη* τιμᾶν γέροντας ἀνόσιόν ἐστι, *if one does not honour*,—consequently it is a supposition. But even when the *negation* is positive, the *infin.* yet takes *μη*, *ex. gr.* Τὸ *μη* πεισθῆναι μοι αἰτιόν σοι τῶν κακῶν (*that thou didst not believe me*). Thus *μη* comes not only after *δέομαι*, *κελεύω*, *ὑπισχνούμαι*, &c. but also after *δεῖ*, *ἀνάγκη*, and the like, even when these words do not denote *any obligation or necessity dependent on the will of any individual*, but *bare physical necessity.*

- h.) Most instances, respecting which some grammarians pretend that οὐ denies whole propositions, and *μη* only parts of a proposition, may be brought under this rule; Τίς οὖν τρόπος τοῦ καλῶς τε καὶ *μη* γράφειν; Here indeed *μη* denies merely the *καλῶς*, but even alone the sentence would be, Τίς οὖν τρόπος τοῦ *μη* καλῶς γράφειν, and the

μη is merely used in consequence of the dependence of the *infin.* γράφειν: complete it is, Τίς οὖν τρόπος, εἴ τις βούλεται μὴ καλῶς γράφειν; (See also similar propositions, § 151. IV. 3.) Thus in the question, Ἄρα δὲ με παραγενέσθαι, ἢ μὴ; the latter means, 'or must I not?' the μη then denies merely the *infin.* παραγενέσθαι: the force of δὲ is not destroyed, but I am obliged *not to be present*; if the words were ἢ οὐ, the δὲ would be denied, ἢ οὐ δὲ; or is it not necessary? Plato *Phædr.* 70. Τοῦτοίς ἔξεστι μὲν πείθεσθαι, ἔξεστι δὲ μὴ.

Obs. 1. It is, however, frequently at the option of the speaker, whether for the sake of distinctness, distinction, or emphasis, he treats a *negation*, which in itself is dependent, as if it were a direct *negation* involved in the construction; and *vice versa*, many a positive *negation* implied in a construction with the *part.* may on that account be expressed with μη. We meet with an instance of the latter in Demosth. *pro Cor.* 276. Ἦν δὲ (ὁ Φίλιππος) οὐτ' ἐν τῇ θαλάττῃ τότε κρείττων ὑμῶν, οὐτ' εἰς τὴν Ἀττικὴν ἐλθεῖν δυνατός, μήτε Θετταλῶν ἀκολουθούντων, μήτε Θηβαίων διῴντων: the latter part means, as neither did the Thessalonians follow him, nor the Thebans grant to him a passage. This comprises facts, and the *negation* is not dependent on any conception of the mind or any thing else; in any other case the *part.* would have been construed with οὔτε. But οὔτε had gone before, and as in Greek, (as we shall see below, Text 6.) when, after a *negation*, the same *negative particle* is repeated, it always refers again to the first-mentioned circumstance, the meaning, if we had here οὔτε instead of μήτε, would necessarily be, *Philip could not come to Attica, neither in case the Thessalians followed him, nor if a passage were granted to him by the Thebans.* It is therefore merely by way of a distinction from the preceding οὔτε, that we have here μήτε in a *negation*, which, though not dependent, is yet subordinate.

Obs. 2. The *particles* οὐκ and μη have in some expressions the power not only of *denying*, but even of *asserting* the contrary. Thus in particular οὐ πάντ must not be rendered *not quite*, but by *no means*; οὐ φημι is not *I do not say*, but *I say not, deny*; Οὐκ ἔφασαν ἰέναι, they refused to go; Οὐχ ὑπὸ σχοῦντο συνδειπνήσιν, they declined the invitation, Xenoph. *Symp.* 1, 7; Οὐχ ὑπέδεκετο, refused, Herod. 3, 50. That μη should have this property in a dependent proposition, appears to be the case only in later writers; Plut. in *Gryllo*, 1. Ἄν δὲ μὴ φῶσιν. In Plato *Apol. Socr.* p. 25. (§ 12.) Bekker has restored from the best MSS. οὐ φῆτε, instead of ἐάν τε—μη φῆτε, so that even οὐ itself comes after ἐάν (compare above, the *Note* to p. 415). Lysias in *Agor.* 137, always had, Ἐάν δ' οὐ φάσκει.

Obs. 3. Both οὐκ and μη are put immediately before *subst.* to render them *negative*, and make a kind of compound words (compare the same case with other *adverbs*, above, § 125, 6). For instance, ἡ οὐκ ἀπόδειξις, ἡ οὐ διάλυσις, the *non-demonstration, non-dissolution, non-destruction*; τὰ μὴ εἶδη, the *non-species*; ἡ μὴ ἐμπειρία, *non-experience, inexperience*. Both are abbreviations of propositions having either οὐκ or μη, *ex. gr.* ἡ οὐ διάλυσις τῶν γεφυρῶν, the *non-destruction of the bridges*, the fact that the bridges were not destroyed (a direct and real *negation* with οὐ): δεινὸν ἔστιν ἡ μὴ ἐμπειρία, it is grievous to have no experience, it is a sad thing when one has no experience (a mere assumption with μη).

3. We have just seen (2, c.) that μη is used in 'particular with the verbs 'to wish, request, command.' Whenever it is

construed with a *wish*, it requires the *opt.*; Μὴ γένοιτο—μὴ ἴδοις τοῦτο, *that you may not get to see it!* In a *negative request* or *command* it requires the *present* tense or the *aor.*, according as the action, which is *requested* or *commanded*, is of *some duration*, or *momentary*, (which, however, is frequently optional,) according to § 137, 5, but always with this restriction, that

of the *present* it only takes the *imper.*, and

of the *aor.* only the *conj.* :

consequently, μή με βάλλε, or μή με βάλης. To the very few exceptions from this rule belong some passages in Homer (*Il.* δ. 410. *Od.* π. 301. ω. 248).

4. The idea of *apprehension* or *fear*, which we express positively in German and English, *I am afraid that some accident will happen to him*, is introduced in Greek, as in Latin, with a *negative*; Δέδοικα μή τι πάθῃ, *vereor ne quid illi accidat*, which is also done in French, *je crains qu'il ne lui arrive quelque chose de fâcheux*. That this *conj.* becomes an *opt.* in connexion with time past, and in a dependent proposition, appears from § 139. (after H.) *Obs.* 1.

Obs. 4. Expressions of *fear* or *precaution* are likewise frequently construed with the *fut.*; Plato *Phileb.* p. 13, Φοβοῦμαι μὴ εὐρήσομεν. Aristoph. *Ecol.* 486, περισκοπούμενη μὴ γενήσεται.

Obs. 5. In the sense of *fear* or *apprehension* μὴ sometimes makes a proposition by itself; Μὴ τοῦτο ἄλλως ἔχῃ. Such expressions are readily explained by understanding mentally φοβοῦμαι or ὄρα, (*look to it,*) *I am afraid it is otherwise, or look to it, it may be otherwise*. This assumption, however, is sometimes awkward, and it may be stated at once that the Greek language forms through this μὴ with the *conj.* and a certain emphasis of utterance, sentences expressive of *care* or *admonition*, just as there are sentences expressive of a *wish*, *request*, and *interrogation*.

5. Μὴ frequently is merely an *emphatic interrogative particle*, of which the *negation* has vanished, and which mostly answers to the Latin *num*, somewhat stronger than μῶν,—Μὴ δοκεῖ σοὶ τοῦτο εἶναι εὐηθές; *does this by chance appear foolish to you?*—Οὐ, on the contrary, is the *negative question*, by which the speaker gives to understand that he affirms, Οὐ καὶ καλὸν ἐστὶ τὸ ἀγαθόν; *is not what is good also beautiful?* This interrogation expects to be replied to by *yes*, whilst that with μὴ commonly expects *no*.

6. When other relations or modifications of a general nature, as *ever*, *any*, *any one*, *any where*, &c. are to be added to a *negative proposition*, they are commonly compounded with the same *negative particle* used in the proposition itself; Οὐκ

ἐποίησε τοῦτο οὐδαμοῦ οὐδεὶς, *no one ever did this anywhere*, Plato *Parmen. extr.* Τάλλα τῶν μὴ ὄντων οὐδενὶ οὐδαμῇ οὐδαμῶς οὐδεμίαν κοινωνίαν ἔχει. And the *negation* of parts of a proposition is added in the same way to the *negation* of the whole ; Οὐ δύναται οὐτ' εἷ λέγειν, οὐτ' εἷ ποιεῖν τοὺς φίλους, where we should say in English *he can neither—nor—*. Accumulated *negatives* do not cancel one another, (as in Latin *nonnunquam* and the like,) but rather strengthen one another.

Obs. 6. The two distinct *negative particles* οὐκ and μὴ are joined in some phrases merely to strengthen the expression ; viz.

- 1.) οὐ μὴ in protestations or assertions relating to futurity, (whence the construction stated § 139. Obs. 1, I. 3.) and in the confidential request arising from it. Both connected *particles* may also be separated by other words, and the compound *negatives* (οὐδὲ, οὐδεὶς, &c.) may be used instead of οὐκ. See the instances in § 139.
- 2.) μὴ οὐ, but only in their simple form, and not separated ; most commonly before *infin.* instead of μὴ alone ; Ποῖον παραμύθιον ποιήσεις αὐτῷ, μὴ οὐχὶ ἀπειπεῖν ; *what solace will you afford to him, that he may not despair ?* Αἰσχύνομαι μὴ οὐ ποιεῖν τοῦτο, *I am ashamed not to do this*. Sometimes they are put before *participles* instead of εἰ μὴ with the *verb.* (Schæf. *Melet.* 108.)

Obs. 7. But in this respect, and with regard to the rule that two or more *negations* only strengthen one another, there are two principal exceptions ; Greek *negations* actually cancel one another, as in Latin,

- a.) when μὴ has one of its particular meanings, (2, c.) expressive of *intention*, *fear*, *apprehension*, &c. For instance, *Il. a.* 28. where Chryses is ordered to go away and threatened, Μὴ νύ τοι οὐ χραίσμη σκῆπτρον καὶ στέμμα θεοῖο, *that the staff and the fillet of the god be not unavailing to you*. It is frequently the same with the idea of *fear* ; Φοβοῦμαι μὴ οὐ καλὸν ᾗ (*vereor ne non honestum sit*). Here μὴ retains its power, though we should render it like the Latin *ne* simply by *THAT* expressed or understood, neglecting the following *negation* : *I am afraid it is not decent*.
- b.) when the two *negations* belong to two different *verbs*, even when one of them is in the *part.*, Hom. οὐδ' οὐκ ἐθέλοντα μάχεσθαι, but commonly one of the *negations* is then for the sake of distinctness strengthened by μὴ οὐ, *ex. gr.* Μὴ οὐχὶ μισεῖν αὐτὸν οὐκ ἂν δυνάμην, *not to hate him is not in my power*, i. e. *I must hate him*.

Obs. 8. Hence the *negations* cancel each other in the expression, οὐδεὶς ὅστις οὐ, (*nemo non*,) because the *verb εἶναι* generally is here omitted after the first *negation*. It should strictly be, for instance, οὐδεὶς (sc. ἔστιν) ὅστις μὴ ποιήσει, *there is no one who will not do this*, i. e. *every one will do it*. But this omission of ἔστι is so completely forgotten, that not only μὴ becomes οὐκ, but, excepting the *nomin.*, the οὐδεὶς is attracted in the construction (according to a particular form of *attraction*, which will be stated below, § 151, I. 4.) to the following principal *verb* ; and we consequently find, for instance, οὐδενὶ ὄντι οὐκ ἀρέσκει, '*nemini non placet*,' *there is no one whom it does not please*, i. e. *it pleases every one*.—Demosth. (c. *Aristocr.*) Ὑμεῖς μὲν ᾧ ἄ. Ἀ. οὐδένα προῦδωκατε. τῶν φίλων, Θετταλοὶ δὲ οὐδένα πάποθ' ὄντινα οὐ (sc. προῦδωκαν), i. e. *they have betrayed all their friends* ³.

³ The omission of ὅστις in this phrase in Xenoph. *Symp.* 1, 9. is doubtful ; see Schneider's *Obs.* But it is unquestionable in the *Oracle* in Herod. 5, 56.

Obs. 9. But the Greeks being so accustomed to the idea that an additional *negative* merely serves to strengthen the other, a *verb*, in the signif. of which there is already a *negation*, is yet construed with an additional *negative particle*, 'Ἦναντιώθην αὐτῷ μηδὲν ποιεῖν παρὰ τοὺς νόμους, *I opposed him, i. e. I prevented his doing any thing contrary to the laws*; *Anab. 1, 3, 2.* Μικρὸν ἐξέφυγε τοῦ μὴ καταπετρωθῆναι, *he scarcely escaped the danger of being stoned.* See *Ind. ad Plat. Meno. c. μῆ. Exc. XI. ad Demosth. Mid.*

Obs. 10. The expression εἰ δὲ μὴ, *but if not*, should properly come after affirmative sentences; but it is so familiar as a complete contradiction to the preceding proposition, that it also stands after *negative* sentences, and consequently affirms in such cases; *Anab. 4, 3, 6.* See *Heind. ad Plat. Hipp. 134.*

See the following *Section* about οὐδέ and μηδέ.

§ 149.—Of some other Particles.

1. The use of the Greek particles is so various, and in part attended with so many difficulties, that it will be proper to review the most important ones with particular attention.

ὥς, as a relative *adverb*, has the follow *signif.*:

1.) *as, when*; hence in speaking of *time*, ὥς δὲ ἦλθον, οὐ παρῆν, *when I arrived, he was not there*; 2.) it strengthens the *superl.*, especially of *adverbs*, ὥς τάχιστα, *as quickly as possible*, and also the *positive* of some, particularly ὥς ἀληθῶς, *most truly*, ὥς ἐτέρως, *very differently*, and some other examples in *Heind. ad Plat. Apol. S. 23. Præf.* The instances where it comes after an *adverb*, θαυμαστῶς ὥς, ὑπερφυῶς ὥς, are explained below, § 151, I. 5. 3.) *About, nearly*, ὥς πεντήκοντα, *about fifty*. 4.) To *prep.* answering the question *whither*, ἐπὶ, εἰς, πρὸς, *ex. gr.* Ἐπορεύετο ὥς ἐπὶ τὸν ποταμὸν, it gives the signif. *towards, 'versus'* (properly, in the direction as if he wanted to get to the river).—*Thuc. 6, 61.* Ἀπέπλεον μετὰ τῆς Σαλαμινίας ἐκ τῆς Σικελίας ὥς εἰς Ἀθήνας. This expression properly denotes merely the *direction* taken, and leaves it undecided whether the place was reached. Hence it may always be employed about a *journey* which is not yet finished, *Soph. Philoct. 58.* πλεῖς δ' ὥς πρὸς οἶκον, *you sail homewards.*

As a *conjunction*, it means, 1.) *that*, Πάντες ὁμολογοῦμεν, ὥς ἡ ἀρετὴ κράτιστόν ἐστι: see § 139, G. 2.) *in order that*, see § 139, E. 3.) *so that* with the *infin.* (more usually ὥστε), see § 139, F. 4.) *since* (see § 139, C). 5.) *because*, see § 144. *Obs. 6.* and § 145. *Obs. 5.* hence also 6.) the Latin '*quippe*,' *for*, Κράτιστον ἐστὶ συγχωρῆσαι, ὥς σὺ δοκεῖς οὐκ ἀφήσειν με, *it will be best to yield, for you seem not to intend to release me.*

About the *prep.* ὥς, see § 147. *Obs.* 6.

ὥς, (with the accent, § 116, 5.) for οὕτως, is very usual with poets, especially the Ionians; but in prose it is chiefly used only in the expressions καὶ ὥς, *even thus*, i. e. *even in these circumstances*, and its opposite οὐδ' ὥς, *not even thus, yet not*.

ὥπως, as *adverb*, also signifies *as, when*, and as *conjunction*, in order that. We have seen its construction above, § 139, E. and only notice here that it also supplies the place of an energetic *imper.* ὥπως ἔσεσθαι, *Anab.* 1, 7, 3. *be by all means*, i. e. *take care that you be*.

ἵνα, as *adverb*, 'where,' as *conjunction*, (§ 139, E.) likewise in order that;—ἵνα τί; *wherefore? why?* (as it were, *in order that something be done*.)

ὥστε, *so that*, commonly with the *infin.* (§ 131, F. 142, 4.)

ὅτι, *that*, instead of the Latin *accus.* with the *infin.* see 139, G.

We must also notice the peculiarity, that it is used before the very words of another quoted, Ἀπεκρίνατο ὅτι βασιλείαν οὐκ ἂν δεξαίμην, *he answered, I will &c.*

It also means *because*; elliptically for διὰ τοῦτο ὅτι, or its abbreviation διότι (§ 115. *Obs.* 5): but later writers often have διότι for ὅτι, *that*.

It strengthens all *superlatives*, (compare ὥς,) *ex. gr.* ὅτι μέγιστος, *as great as possible*, ὅτι μάλιστα, &c.

τούνεκα, (barely in the Epic poets,) *on that account, therefore*.

οὕνεκα 1.) *wherefore*; 2.) as *conjunction*, *because* (for τοῦ ἔνεκα, οὗ ἔνεκα). But poets also use οὕνεκα, 1.) for ἔνεκα, *for the sake of*, 2.) for ὅτι, *that*.

οἰθούνεκα, (see § 29. *Obs.* 10.) in the tragic poets, as much as οὕνεκα, *because, that*.

εἰ, 1.) *if*; § 139. A.—2.) to the indirect question *whether*, see § 139, H. 2. and § 148, 2, b. When εἰ comes after θανμάζω and some other *verbs* expressive of *feelings*, it should be used of *uncertain things*, (*ex. gr.*, *if you are not sensible of it*), but the Attic custom, to avoid being positive in speaking, has caused this *particle* to be employed not only for *very probable*, but also for *very certain* things, consequently for ὅτι and the like. See the instance above, § 139, G. *Obs.* 3.—Demosth. *Mid.* 29. Οὐκ ἤσχύνθη εἰ τοιοῦτο κακὸν ἐπάγει τῷ, *he has not been ashamed to bring such a misfortune on—*

Æsch. c. Ctes. (537. Reiske,) Οὐκ ἀγαπᾷ εἰ μὴ δίκην ἔδωκεν, *he is not satisfied with being left unpunished.*

—εἰ καὶ, with the *indic.*, *though*. But καὶ εἰ, and κἂν εἰ, *if even, suppose even*. The last is construed with the *indic.* in spite of ἄν : see the *Note* to Demosth. *Mid.* 15. Heind. *ad Plat. Soph.* 59.

—εἴτις, εἴτι, properly *if any one, any thing* ; but this expression emphatically supplies the *pronoun* ὅστις, *ex. gr.* Ἐφθείρον εἴτι χρήσιμον ἦν ἐν τῷ πεδίῳ, *whatever*. Compare § 147. *Obs.* 7.

—εἰ γὰρ is also used to express a *wish*, *O that !* else εἴθε.

ἐπεὶ, *after*, 2.) *since*, Lat. *quoniam*, § 139, C. D. 3. before *interrogatives* and *imper.* it means *for* ; Ἐπεὶ πῶς ἂν διακρίνομεν αὐτό ; *for how else could we discriminate it ?* Ἐπεὶ θέασαι αὐτὸς, *for look only yourself*.

ὅπου, *where*, (there where,) 2.) as a *conjunction*, *since, if indeed*, Lat. *siquidem*.

ὁπότε, is also often used for *since*, like the Lat. *quandoquidem*.

ἂν, (poetically κέ, κέν,) see above § 139.

εἰν, ἦν, ἄν,—ὕταν, ἐπειδὴν, see the same *Section*.

—εἰν in particular has after *verbs* signifying *to investigate, examine, see*, the power of the Latin *an*, ‘*whither, if ?*’ Σκόπει εἰν ἱκανὸν ἦ, *look whether it be sufficient*. But frequently the *verb* is wanting, and must be mentally supplied. Μηδὲ τοῦτο ἄρρητον ἔστω μοι, εἰν σέ πως πείσω, *neither will I leave this untold, (to see) if I can prevail with you*. See *Ind. ad Plat. Meno.* &c. Schneid. *ad Xenoph. Mem.* 4, 4, 12.—Homer’s αἴκε, *Il.* a. 420. is employed exactly in this way.

ἦ, *or*, which signif. it always retains even in questions, Οὕτως ἐστίν, ἦ οὐκ οἶει ; *so it is, or do you not think so ?* πόθεν ἦκει ; ἦ δῆλον ὅτι ἐξ ἀγορᾶς ; *whence comes he ? or is it certain* (and then the question is unnecessary) *that he comes from the market-place ?* See *Ind. ad Plat. Meno.* in v.

—In comparisons it is *than*, Lat. *quam* ; Σοὶ τοῦτο μᾶλλον ἀρέσκει, ἦ ἐμοὶ, *this pleases you better than it does me*.—When the *compar.* refers to a proportion, we have ἦ πρὸς or ἦ κατὰ, *ex. gr.* Μείζων ἦ κατ’ ἀνθρώπον, *taller than a man usually is* ; Ἡ δόξα ἐστίν ἐλάττων ἦ πρὸς τὸ κατόρθωμα, *the glory is less than is due to the deed* (Lat. ‘*quam pro*’).

Quite different is

ἤ, which originally signifies *truly, certainly*; it is most commonly a mere *interrogative particle*, Lat. *num*?

καὶ and τὲ are exactly the Lat. *et* and *que*, and καὶ also signifies *also, even, &c.* If τὲ comes before καὶ, it means *not only*, and καὶ then means *but also*; Αὐτός τε τύραννος ἐγένετο, καὶ τοῖς παισὶ τὴν τυραννίδα κατέλιπεν: in other instances these *particles* signify—as well—as. But this double connexion is often used where we simply have once *and*.

τὲ is very frequently redundant in Epic poetry. This arises from the circumstance, that in the old language this *particle* imparted to several words the connecting power, which these words retained in the more polished language without retaining the *particle* itself. Hence we frequently meet in the old poets with μέν τε, δέ τε, γάρ τε, and even καί τε, (*also*), for μὲν, δέ, γάρ, and καὶ alone. But the *particle* τὲ most commonly comes after all kinds of *relatives*, because in the old language they were all merely forms of the *pronoun demonstrative*, which through this τὲ obtained the connecting power, and thus became the *relative which*. As soon, however, as these forms were exclusively allotted to the *relative* signif., the *particle* τὲ was dropped as superfluous. Hence we often find in Homer ὅς τε, ὅσον τε, &c. instead of ὅς, ὅσον, and the like. The *particles* ὥστε and ἄτε, and the expressions οἷός τε and ἐφ' ᾧ τε (§ 150.) of the common language¹ are a remnant from the ancient usage. (Respecting τ' ἄρα see τοί.)

But καὶ alone in the sense of *also* is often introduced in familiar conversation, seemingly without any necessity; Plato *Alcib.* 1, 6. (*I admit all your questions*), ἵνα καὶ εἰδῶ, ὅτι καὶ ἐρεῖς, where we should use different *particles*, 'that I may know what you will say.'

Before μάλα and πάνυ it has a peculiar energy; Τοῦτο γὰρ καὶ μάλα ἀκριβῶς, *I know this, and indeed very accurately.*

¹ This is, in my opinion, the best way of accounting for the above-mentioned Epic expressions. Yet I readily grant that there may be other suppositions to account for them. But I cannot agree with Hermann in explaining all this by an hypothesis of his own, that καὶ and τὲ, and the Latin *et* and *que*, were originally different, and that τὲ signified the Latin *forte*.

—καὶ, in comparisons, like the Latin *atque*, see *Ind. ad Plat. Meno. cet.*

καὶ—δὲ, see after δέ.

δὲ, (*but*), is far from having a constant *adversative* power; in most instances it is a mere transition and connexion to announce something *new*, where we use either the copula *AND*, or no *conjunction* at all. The Greeks employed it, where they could not make use of any other *particle*, merely to avoid an *asyndeton*, i. e. a new proposition unconnected with what came before introduced in the midst of a speech, such as good writers never admit, unless it is to produce some rhetorical effect. In the old language δὲ also served for other *conjunctions*, especially γὰρ (*Od.* δ. 369): particular attention must, therefore, be paid to the context in Homer to be able to judge which of the three principal signif.

and, but, for,

it has in a given sentence. Homer also frequently uses δὲ merely for a limitation of *time*, which else is connected by ὥς, ὅτε, &c. *Od.* β. 313.

Whenever καὶ and δὲ are together in a proposition, καὶ can only mean *also*; καὶ οὗτος δὲ παρῆν, *but this also was there*. But they likewise frequently signify *and also*. As καὶ καὶ cannot be used in Greek, δὲ supplies the place of καὶ in such instances, *e.g.* Νῦν περὶ ψυχῶν τῶν ὑμετέρων ἐστὶν ὁ ἀγὼν, καὶ περὶ γυναικῶν δὲ καὶ τέκνων. Were καὶ—δὲ—to be rendered here literally, *but also for your wives and children*, it would give a false emphasis to the context. The meaning is simply this, *now you have to fight for your own life, and also (and additionally) for wives and children*. In common language, the expression can take place only when the principal word, to which καὶ refers, comes before δὲ, but in Epic poetry καὶ δὲ constantly follow close on each other; *Il.* ε. 700. Καρπαλίμως πρὸ νεῶν ἐχέμεν λαόν τε καὶ ἵππους Ὀτρύνων, καὶ δ' αὐτὸς ἐνὶ προμάχοισι μάχεσθαι.

μὲν and δὲ are two *particles*, which go together, and serve as δὲ alone. They connect like *it is true—but*—and are much more frequently employed, as they merely combine two different propositions, without denoting any *contrast* or *opposition*. Thus a *Section*, *Chapter*, or even *part of a*

whole Work, often ends with, for instance, Καὶ ταῦτα μὲν οὕτως ἐγένετο, (*things happened so*), when the next *Chapter*, *Section*, or *Book*, must necessarily begin with something like, Τῇ δ' ὑστεραίᾳ (*on the following day*). It is only when the context clearly requires it, that μὲν is to be rendered, *it is true indeed*.

Two propositions often are united by μὲν and δὲ, of which the second alone belongs to the context, the first being premised merely to give more effect to the second by its contrast; Demosth. *Olynth.* II. 'Αλλ' ἐκεῖνο θαυμάζω, εἰ (*that*) Λακεδαιμονίοις μὲν ποτε, ὧ ἄνδρες 'Αθηναῖοι, ὑπὲρ τῶν Ἑλληνικῶν δικαίων ἀντήρατε, καί,—ἵνα οἱ ἄλλοι τύχωσι τῶν δικαίων, τὰ ὑμέτερα αὐτῶν ἀνηλίσκετε εἰσφέροντες,—νυνὶ δ' ὀκνεῖτε ἐξιέναι, καὶ μέλλετε (*delay*) εἰσφέρειν ὑπὲρ τῶν ὑμετέρων αὐτῶν κτημάτων. Demosth. here is not surprised at the first proposition, that the Athenians once defended the rights of all the Greeks against the Lacedæmonians, but at the second proposition, that they, who once acted thus, would not take proper measures for the protection of their own property. Αἰσχροὺν ἐστὶν, εἰ ἐγὼ μὲν τοὺς πόνους ὑμεῖς δὲ μὴδὲ τοὺς λόγους αὐτῶν ἀνέξεσθε, *pro Cor.* 281: it is obvious that the first proposition here is praiseworthy, and the second alone shameful, not in itself, but in contrast with the first. The following example, which is misunderstood by most interpreters, shows what attention it is necessary to pay to such connexions; Eurip. *Iph.* T. 115.

Οὔτοι μακρὸν μὲν ἤλθομεν κώπη πόρον,
'Εκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν.

Here the *negation* properly belongs only to the second proposition, and the first as a contrast may come after, *we will not, when we are at the goal, sail back again, after having performed such a long voyage*. The connexion of the two propositions is still more striking in this sense, *it shall not be said of us that we performed a long voyage, and went back again, when we had reached our destination*. It is the same if we take the whole for a disapproving question. See Seidler².

² The same phrase is also used sometimes in Latin, but agreeably to the syntax of that language, without such *particles*: Horace, *Sat.* 1, 2, 84.

Quod venale habet, ostendit; nec, si quid honesti est, Jactat, habetque palam; querit quo turpia celet.

This $\mu\acute{\epsilon}\nu$ — $\delta\grave{\epsilon}$ — affords an emphatic way of connecting two ideas belonging to the same proposition instead of the more usual $\tau\acute{\epsilon}$ — $\kappa\alpha\iota$ —, so that one word of the proposition is repeated: Xenoph. *Mem.* 2, 1, 32. Ἐγὼ δὲ *σύνειμι μὲν θεοῖς, σύνειμι δ' ἀνθρώποις τοῖς ἀγαθοῖς*, instead of the cooler *σύνειμι θεοῖς τε καὶ ἀ. τ. ἀ.* And even without $\mu\acute{\epsilon}\nu$ in the first part of the proposition, when the usual connecting form would require simply *καί*. See Soph. *Philoct.* 827, and about the repetition of the bare *preposition* of compound *verbs* in such a phrase, § 147. *Obs.* 10.

Strictly speaking, $\mu\acute{\epsilon}\nu$ never can be used without $\delta\grave{\epsilon}$, or a *particle* of similar import, (*ἀλλὰ, μέντοι*,) corresponding to it in the subsequent proposition. Yet 1.) from rhetorical motives the second proposition is sometimes omitted, or differently expressed; 2.) in some usual phrases, where the second proposition must be considered as having completely vanished, $\mu\acute{\epsilon}\nu$ is used alone, (like the Latin *quidem*,) to isolate a person or thing, and remove any thing, which else might be expected; thus in particular *ἐγὼ μὲν*, (*equidem*,) and the like. See Heind. *ad Plat. Charm.* 36. *Theæt.* 49. In Epic poetry $\mu\acute{\epsilon}\nu$ also frequently occurs for $\mu\eta\grave{\nu}$, which see below.

We have already seen above (§ 126.) the expression \acute{o} $\mu\acute{\epsilon}\nu$ — \acute{o} $\delta\grave{\epsilon}$ —or $\delta\varsigma$ $\mu\acute{\epsilon}\nu$ — $\delta\varsigma$ $\delta\grave{\epsilon}$ —derived from $\mu\acute{\epsilon}\nu$ — $\delta\grave{\epsilon}$ —. The same *particles* afford similar distinctions for *adverbs*; and not only *demonstrative* and *relative*, but also *indefinite* forms are thus employed: *ποτὲ μὲν*—*ποτὲ δὲ*—(*sometimes—sometimes—*; or *at one time—at another time*); it is the same with *τότε* and *ότε*—(see § 116. *Obs.* 9.) and *τῇ μὲν*—*τῇ δὲ*—or *πῇ μὲν*—*πῇ δὲ*—(*in this way—in that way*), *ἔνθα μὲν*—*ἐνθα δὲ*, and others. In such distinctions it sometimes happens that, for instance, \acute{o} $\mu\acute{\epsilon}\nu$, \acute{o} δ' *οὐ* are without a *verb* in reference to a preceding proposition, when $\mu\acute{\epsilon}\nu$ appears to have an *affirmative* signif. nearly like the English *much, indeed*, Πάντας φιλητέον, ἀλλ' οὐ τὸν μὲν τὸν δ' οὐ, *we ought to love all, not one MUCH, and the other not at all*; Παῖδες οὐχ \acute{o} $\mu\acute{\epsilon}\nu$, \acute{o} δ' *οὐ*, ἀλλὰ πάντες, *there were present, not one INDEED, and the other not, but all.*

οὗτε and *μήτε*.

οὐδὲ and μηδέ. Both forms serve to connect *negative* propositions, and correspond to the Latin '*neque*,' *neither—nor*; with this difference, that οὔτε, μήτε, affect parts of propositions, or represent the *negation* as belonging to that with which they connect it, whilst οὐδὲ, μηδὲ, rather serve to connect whole propositions, partly as a strong contrast, and partly as a transition. Οὔτε and μήτε are more copulative, like καὶ when it is not employed in a *negative* proposition; οὐδὲ and μηδὲ more disjunctive, like δέ. Whenever οὔτε or μήτε is repeated, the *negations* generally refer one to the other, as in Latin '*neque—neque*'—*neither—nor*; but when οὐδὲ or μηδὲ is repeated, it only gives successive *negations* of the same kind as οὐδὲ alone.

Besides being connecting *particles*, οὐδὲ and μηδὲ also correspond to the particular signif. of καὶ, just as this signifies affirmatively 1.) *also*, 2.) *even*, so do these signify negatively 1.) *neither*, 2.) *not even*, and always have the latter signif. when they are in the middle of a proposition.

Originally οὐδὲ and μηδὲ signified '*not however*,' and must still often be understood thus in Epic poetry; they then are frequently written separate³, οὐ δέ, μὴ δέ. In common language the coalition of δέ with the *negative particle* was avoided, either by placing these words differently, or by employing ἀλλὰ or ἀτάρ.

ἀλλὰ has the *intensive* signif. of δέ, and is at the same time the English adversative *but*. It is, however, applied in various ways in a lively style, which are only learned by study. It is especially used abruptly at the beginning of a speech, or even of a whole work, when it often is intranslatable, and may but seldom be rendered *yes*, *truly*, *indeed*, or the like.

—ἀλλὰ γάρ, see the *Notes* to Soph. *Philoct.* 81, 874.

γάρ, *for*, always comes after other words, like the Lat. *enim*. It has a very varied elliptical use, especially in conversation, when it must be mentally prefaced by *I believe it—no wonder*, or the like ideas, which a careful attention to

³ Even in Ionic prose, Herod. 5, 35. Πολλὰς εἶχε ἐλπίδας μετήσεσθαι (*to be dismissed*) ἐπὶ θάλασσαν, μὴ δὲ νῶτερόν τι ποιέουσας τῆς Μιλήτου, (*but if Miletus did not attempt any thing grievous, i. e. a desertion,*) οὐδαμᾶ, κ. τ. λ.

the context easily suggests. It is likewise used interrogatively.

This *particle* often appears superfluous to us in a proposition, which has been announced by a preceding *pronoun demonstrative*; Xenoph. *Mem.* 1, 1, 6. Ἀλλὰ μὴν ἐποίει καὶ τὰδε πρὸς τοὺς ἐπιτηδεύουσ, τὰ μὲν γὰρ ἀναγκαῖα συνεβούλευε πράττειν, and so on; here we should say simply, *he also did this* (or what follows) *for his friends, he counselled them what was necessary*, &c. (See also Plato *Lys.* 14. *Heind.*) In these cases γὰρ only explains what has been stated before, as is sometimes done in German and English by *namely*.

οὖν, *consequently, therefore*, follows only after other words. See about the οὖν, which is annexed, as ὅστισοῦν, &c. § 80, 1. and 116, 9. From this are derived

οὐκοῦν, οὐκουν. The *particles* οὐκ and οὖν used *affirmatively*, imply a conclusive *negative*, ‘*consequently not*,’ ‘*therefore not*.’ Hence in familiar language they were applied in different ways, which appear from the context, and are partly denoted by the accentuation. 1.) When used *interrogatively*, the *negative* conveys the *affirmative* opinion of the speaker. Eurip. *Orest.* 1238. Οὐκοῦν οὐνεῖδῃ τὰδε κλύων ῥύσει τέκνα; *will you then, hearing these reproaches, not save your children?* Plato *Phædr.* 258. Οὐκοῦν, ἐὰν μὲν οὗτος ἐμμένῃ, γεγηθὼς ἀπέρχεται ἐκ τοῦ θεάτρου; *does he not then, when this is abided by, go pleased from the theatre?* This question, in consequence of being heard habitually as meaning the *negative*, *affirmatively*, became itself 2.) an *affirmation* without *interrogative*. Soph. *Antig.* 91. Οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι, *I therefore shall give over, when I am no longer able*. Plato *Phædr.* 274. Οὐκοῦν τὸ μὲν τέχνης τε καὶ ἀτεχνίας λόγων περίϊκανῶς ἐχέτω, *thus then we have said enough of skill, and want of skill in speeches*. Very different from this is 3.) οὐκουν, when, without being conclusive, it merely is an *intensive negation*. Soph. *Aj.* 1336. Ἀλλ’ αὐτὸν ἔμπας ὄντ’ ἐγὼ τοιόνδε μοι Οὐκουν ἀτιμάσαιμ’ ἂν, *but though he behaved to me in this manner, I should not like to insult him by any means*: *Philoct.* 872. Οὐκουν Ἀτρεΐδαι τοῦτ’ ἐτλησαν εὐπόρως Οὕτως ἐνεγκεῖν, ὡγαθοὶ στρατηλάται, *the Atridæ did not bear this*

easily, &c. The similarity of the accent in the first and second οὐκοῦν, as contradistinguished from the third οὐκουν, has been traditionally handed down to us by the generality of editions; and the statement of the ancient grammarians agrees with it. See Herm. *ad Viger. n.* 261. to which may be added Apollon. *de Conjunctione*, p. 496, 9.—Phrynichus *Bekkeri*, p. 57. All admit a different accentuation only for the *conclusive* and *negative* expression⁴. The accentuation of the *affirmative* and *conclusive negation* ‘consequently not,’ οὐκουν, is generally not different from the accentuation of the third form. But as it is customary to distinguish the unaltered signif. of compound *particles* by writing them separately, I think it is also proper in this case, and by no means repugnant to tradition: Plato *Phædr.* 275. (after having told Theuth that man would become forgetful through this security, Thamus continues,) Οὐκουν (more correctly οὐκ οὖν) μνήμης, ἀλλ’ ὑπομνήσεως φάρμακον εὔρες, *then it is not for memory, but for recollection, that you have found a remedy!* Eurip. *Orest.* 1640.

MEN. “Οστις δὲ τιμᾷ μητέρ’— OR. Εὐδαίμων ἔφν.

MEN. Οὐκουν (more correctly οὐκ οὖν) σύγε, *then you (do) not?*

εἴτα and ἔπειτα, signify both *afterwards*, *thereupon*, 2.) *then* (see Herm. *ad Viger. n.* 239). Both are often used to express *reproaches in a scolding manner*: 1.) stating the motive of *anger* or *surprise* first, Ταῦτα δὲ τολμᾶς λέγειν—εἴτ’ ἐγὼ σου φέισομαι; *you dare to tell me this, and then (after all that, nevertheless, or yet) I am to spare you?* 2.) beginning a speech in reference to what had been said by another, just as we say, *you will then*—shorter *then*, Lat. *itane*, Εἴτα τολμήσεις τὸν υἱὸν ἀποθνήσκοντα εἰσορᾶν; *then you will take it on you to witness the death of your son?*—Xenoph. *Mem.* 1, 4, 11. “Ἐπειτ’ οὐκ οἶει φροντίζειν (*sc. τοὺς θεοὺς τῶν ἀνθρώπων*), οἳ πρῶτον μὲν—viz. *when they yet first*, &c. Both *particles* are also connected with *participles* in all these

⁴ It is only in recent editions, that Hermann and others have begun to distinguish the *conclusive interrogative* by accenting it οὐκουν, but I cannot approve of it. The first and second form have in the main the same *affirmative* signif.; the accent of the *interrogative* is an *ethic* accent, which is not marked in any language by a grammatical accent. Both kinds of tradition are against the practice; for there is no mention made by grammarians, in any of the passages just quoted, of the *interrogative* signif. in this connexion.

signif., as we have seen above § 144. *Obs.* 6. But the instances, in which *εἴτα* and *ἔπειτα* are considered as dependent on the subsequent *participle*, (see *Herm. ad Viger. n.* 219.) admit every one of them likewise a reference to the *participle* which preceded, which ought to be preferred as more natural.

αὖ, 1.) *again, anew* ; 2.) *on the other hand, contrariwise* ; 3.) *further, and also*.

πρὶν, *before*, is in point of signif. a *compar.*, and takes therefore, when it refers to another proposition, the *particle* ἦ, commonly with the *infin.*; Πρὶν ἦ ἐλθεῖν ἐμὲ, *before I came*. But frequently ἦ is omitted, and πρὶν itself becomes a *conjunction*, πρὶν ἐλθεῖν ἐμὲ:—πρὶν ἂν ἔλθω points to the future. νῦν δὲ, *now, at this time* ; and particularly with *præterites*, ‘*just now*,’ ‘*shortly before*.’

πῶ and πώποτε. The principal signif. of these *particles* is *till now, hitherto* : but they are never joined to *affirmative* propositions in this sense. Their use is confined to the following cases.

They are most commonly joined to a *negation*, and express *yet*, Lat. *dum* ; οὐπω, μήπω, *not yet*, ‘*nondum*,’ but they must not be mistaken for the similar Epic forms, see § 116. *Obs.* 6. Πώποτε, however, is seldom annexed to the simple οὐ or μή : it is always οὐδεπώποτε, μηδεπώποτε, *never yet*. This is mostly used alone in reference to the *past*, so that the form without πῶ—οὐδέποτε, *never*—is commonly employed only generally, or with respect to the *fut.* See Wolf *ad Demosth. Lept.* 76. and Lobeck *ad Phryn.* 458. Both πῶ and πώποτε may be separated from the *negative particle* by other words between.

These *particles* are also sometimes emphatically used with *interrogatives, relatives, and participles*, which shorten this latter construction, Thuc. 3, 46. τίς πω ἐπεχείρησεν ; Demosth. *Phil. I.* Ὅσα πώποτε ἠλπίσαμεν, *what we ever hoped for* ; Plato *Phæd.* 116. Ἀριστος τῶν πώποτε δεῦρο ἀφικομένων.

πώμαλα, see the following *Section*.

ἔτι, alone is *yet, still, further* ; and with a *negation*, οὐκέτι, μηκέτι, *no more, no longer*.

μὰ and νῆ, are *particles of protestation*, which always have the

object, by which we swear, in the *accus.*; *ex. gr.* $\nu\eta\ \Delta\acute{\iota}\alpha$, *by Jove!*—A *protestation* with $\nu\eta$ is always *affirmative*; but $\mu\alpha$ may take either an *affirmative* or *negative particle* ($\nu\alpha\iota\ \mu\alpha\ \Delta\acute{\iota}\alpha$, and $\omicron\upsilon\ \mu\alpha\ \Delta\acute{\iota}\alpha$): when $\mu\alpha$, however, is alone, it is merely *negative*, $\mu\alpha\ \Delta\acute{\iota}\alpha$, *no, truly not; no, by Jove! far from it!*

2. But these and other *particles* are put in Greek to a variety of uses, which must be studied with the utmost attention, as they cannot be stated here. This is in particular the case with several *particles*, which formerly were called *particulæ expletivæ*, though their use alone can be called an *usus expletivus*, and this too must not be misunderstood. There are in all languages *particles*, which serve only to complete the sense of a proposition, or obtain a certain harmonious fulness or redundance, yet never without their proper import, though they might be omitted, since that which they are to denote is often understood of itself. Greek *particles* of this kind require still greater caution to be judged correctly. Their complete and primitive signif. generally has only been weakened, and merely gives to a proposition a slight shade of meaning, which can only be felt through an intimate acquaintance with the language, but which may be greatly assisted by the knowledge of their fundamental signif. This is as follows:—

$\gamma\epsilon$, (enclitic,) properly *at least* (for which $\gamma\omicron\upsilon\nu$ is more generally used). It is also commonly employed, whenever a *single* object, or a *part*, is named relatively to the *whole* or *greatest number*. Hence it is so often annexed to $\epsilon\gamma\omega$, ($\epsilon\gamma\omega\gamma\epsilon$), whereby one opposes one's self as it were to the rest of mankind: exactly, *I for my part*. Frequently it may be rendered *certainly, indeed*, Lat. *certe*.

$\acute{\alpha}\rho\alpha$, (in the Epics $\acute{\alpha}\rho$ and $\rho\alpha$, the latter of which is enclitic,) always comes after other words⁵, and signifies, 1.) most commonly *consequently*, 2.) where it appears to have no power, *conformably to nature or good manners*, Lat. *ex ordine, rite*: hence it serves as a transition to a proposition, which was expected; 3.) after $\epsilon\iota$, $\epsilon\lambda\alpha\nu$, and the like, *by chance*.

⁵ If $\acute{\alpha}\rho\alpha$ or $\acute{\alpha}\rho'\ \omicron\upsilon\nu$ here and there begins a proposition, it ought always to be converted into $\acute{\alpha}\rho\alpha$ in prose, which in all such instances simply is a question supplying the place of an affirmation. See Heind. *ad Plat. Gorg.* 27.

The *interrogative particle* ἄρα, which always begins the sentence, is the Lat. *num*⁶.

τοί, (enclitic,) is properly an old *dat.* instead of τῷ, and means *therefore, certainly*; but these signif. are forgotten, and τοιγάρ, τοιγάροι, τοιγαροῦν, are strengthened expressions of τοί:—τοίνυν is used when an argument is continued, and so on, as if it were, *I say further, but now*.—Τοί alone only serves to strengthen an affirmation.

καί τοι, and *certainly, and truly*, 2.) and yet, 3.) *although*.

μέντοι, *to be sure*', hence 2.) *but indeed, however*; it is a more emphatic form for δέ.

τ' ἄρα, τ' ἄρ, (see § 29. *Obs.* 8.) with poets ἄρα, strengthened by τοί.

δὴ, properly *at present, now* (for which ἤδη is used); hence it serves in various ways to enliven a speech; ἄγε δὴ, *come on then*; τί δὴ, *what then?*—It also means *forsooth, truly*, and

After the *pronoun relatives*, ὅστις δὴ, ὅπου δὴ⁷, *who-soever it may be, wherever it may be, &c.*; or *any one, I know not where*.

μὴν, (Doric μάν, Epic μὲν and μάν, is 1.) an affirmation, *truly, indeed*, 2.) *but indeed, yet*, Plat. *Soph.* 1. Καί μοι δοκεῖ θεός μὲν οὐδαμῶς εἶναι, θεῖος μὴν.

γέ μὴν, (Epic γέ μὲν,) *true, certainly*; hence it is also a more powerful δέ, see *Exc.* 1. *ad Arat.* Καὶ μὴν, Lat. *immo, yes, by all means!* and opposed to a contradiction, it is the Latin *atqui, and yet*.

After *interrogatives* following an interlocutor's *negation* πότε μὴν; *when then?* τίς μὴν; *who then?* (i. e. *when, who else then?*) whence τί μὴν is as much as *why not?*

ἦ μὴν, (Ionic and Epic ἦ μὲν,) is the common formula of *asseverations* and *protestations*, sometimes with the *indic.* ἦ μὴν ἐγὼ ἔπαθον τοῦτο, (*I swear that I have suffered this*), sometimes with the *infin.* dependent on other verbs, as ὀμνυμι ἦ μὴν δώσω (I faithfully promise to give); and also in the 3 pers. Ὑπεδέξατο ἦ μὴν μὴ ἀπορεῖν

⁶ Attic poets, however, interchange the quantity, and use ἄρα for *therefore*, and ἄρα as an *interrogative particle*; but its place in the proposition is the same.

⁷ This particle is derived from μὴν (*Epic μὲν*) and τοί, compare § 150, 1.

⁸ They are generally written separately, but whenever they receive the addition of the strengthening *πore*, (see § 80. *Obs.* 1. and § 116, 6.) they are most usually written as a single word.

αὐτοὺς τροφῆς, *he took it on himself, faithfully promised that they should not want food.*

οὐ μὴν, 1.) *yet not*, 2.) *a negative protestation*, answering to the affirmative ἤ μὴν : in a dependent proposition μὴ μὴν.

θῆν, (enclitic, peculiar to the Ion. and Dor. poets,) is also an *affirmation*, conveying pretty nearly the idea of *I should think so*; hence it is used especially in an ironical and sarcastical sense; ἢ θην, οὐ θην, *even so, not so I should think.*

νὺ, νῦν, short and enclitic, used only in the Ionic dialect and in poetry, 1.) properly the same with νῦν, for which it is sometimes used; 2.) for οὖν, *therefore, now*; 3.) like the English *too*, Θνητὸς δέ νυ καὶ σὺ τέτυξαι, *thou too art born mortal*, *Il. π.* 622.

πὲρ, (enclitic, and probably derived from πέρι in the sense of *very*, § 147. *Obs.* 9.) *quite*;—hence ὡσπερ properly means *entirely as*—καίπερ, *though ever so much*, i. e. *although*, in which sense we also have πὲρ, alone.

ποτέ, (enclitic,) *at any time*; used interrogatively, it expresses *surprise*; Τίς ποτέ ἐστὶν οὗτος; *who can this be, who may this be?*

ποῦ, (enclitic,) 1.) *somewhere, anywhere*; 2.) *by chance, perhaps*; 3.) in conversing on putting indirect questions to found an argument on the affirmative answer of the interlocutor. See *Ind. in Plat. Menon. in v.*

Δήπου is the same as ποῦ, but more emphatical, and if a little irony is used so as to hint that the opposite is impossible, it is δήπουθεν. Demosth. *Mid.* 26. Ἑστάναι γὰρ ἐξέσται δήπουθεν αὐτῷ, *for I should think that he will be allowed to stand there.*

§ 150.—Of some particular Locutions.

οὐ μὴν ἀλλὰ, or οὐ μέντοι ἀλλὰ, (compare § 149, 2.) is properly *yet no, but no! rather*—: but it commonly means merely *yet, however*; sometimes also *rather*.

οὐχ ὅτι and οὐχ ὅπως. These two phrases are generally considered as identical, while they rather are antithetical: the *verb* λέγω, or some such *verb*, must be supplied in both. When the phrase with ὅτι follows, the

proposition is *affirmative*; Xen. *Memor.* 2, 9, 8. Καὶ οὐχ ὅτι μόνος ὁ Κρίτων ἐν ἡσυχίᾳ ἦν, ἀλλὰ καὶ οἱ φίλοι αὐτοῦ, (where μόνος belongs only to Κρίτων). Theophr. Οὐχ ὅτι ἀνέφυ ἂν, ἀλλὰ καὶ ἐναυξέστερας καὶ καλλίους ἐποίησε, *it would not only have blown, but also, &c.* Dio. Cass. 42. p. 285. Δανειζόμενος οὐχ ὅτι παρὰ τῶν ἰδιωτῶν, ἀλλὰ καὶ παρὰ τῶν πόλεων, *not only by private persons, but also by cities.* When this phrase is to introduce a *negation*, the *negative* must lie already in the proposition itself, and may then be heightened by ἀλλ' οὐδὲ, Demosth. c. *Timocr.* 702. Οὐχ ὅτι τῶν ὄντων ἀπεστερήμην ἂν, ἀλλ' οὐδ' ἂν ἔξην. Thuc. 2, 97. Ταύτηρ δὲ, (*Scytharum potentiae*), ἀδύνατα ἐξισοῦσθαι οὐχ ὅτι τὰ ἐν τῇ Εὐρώπῃ, ἀλλ' οὐδ' ἐν τῇ Ἀσίᾳ ἔθνος ἐν πρὸς ἐν οὐκ ἔστιν, κ. τ. λ. Whenever the *negative* is to be expressed, οὐχ ὅπως is more usually employed, in which case ὅπως, *how, as*, means *that not*, Demosth. c. *Polycl.* 1225. Ἡ δὲ γῆ οὐχ ὅπως τινὰ καρπὸν ἤνεγκεν, ἀλλὰ καὶ τὸ ὕδωρ — ἐκ τῶν φρεάτων ἐπέλιπεν, *not only the earth bore no fruit, &c.* Xenoph. *Hellen.* 5, 4, 34. Ἐδίδασκον τὸν δῆμον, ὡς οἱ Λακεδαιμόνιοι οὐχ ὅπως τιμωρήσαιντο, ἀλλὰ καὶ ἐπαινέσαιεν τὸν Σφοδρίαν, *that the Spartans not only would punish, &c.* 2, 4, 14. Οὐχ ὅπως ἀδικοῦντες, ἀλλ' οὐδ' ἐπιδημοῦντες, ἐφυγαδευόμεθα, *having not only done them no harm, but not having even entered their country, we were banished.* Οὐκουν, (i. e. οὐκ οὖν, *see above*), ὅπως μνησθῆναι ἂν τις ἐτόλμησε—φλαυρόν τι, ἀλλ' ὡς ἐν ὀφθαλμοῖς—βασιλέως—ἕκαστος δῖέκειτο⁹.

οὐχ ὅσον and οὐχ οἷον are, but less frequently, used in the same sense, the former for οὐχ ὅτι: Thuc., at least, has it with an additional second οὐ, 4, 62. for the *negative*, Οἱ μὲν οὐχ ὅσον οὐκ ἡμύναντο, ἀλλ' οὐδ' ἐσώθησαν. Οὐχ οἷον is used for οὐχ ὅπως: Polyb. Οὐχ οἷον ὠφελεῖν δύναιτ' ἂν τοὺς φίλους, ἀλλ' οὐδ' αὐτοὺς σώζειν.

Whenever ὅτι and ὅπως are introduced with μὴ, ὑπολάβῃ τις may be supplied, or they may be understood like the Latin *ne dicam*, and are thus stronger than the

⁹ The example quoted by Viger 7, 10, 5. without mentioning whence it is taken, Οὐχ ὅπως τοὺς πολέμους, κ. τ. λ. where οὐχ ὅπως is employed *affirmatively* for *not only*, unquestionably is not genuine; and the passage of Athenæus with the *negative* οὐχ ὅτι, quoted by Budæus, p. 911. without specifying where it stands, (Οὐχ ὅτι ἡμῶν τινὰ προσβλέποντες, ἀλλ' οὐδὲ ἀλλήλους,) is of an unknown period.

preceding expressions, but both in a *negative* sense. *Cyrop.* 1, 3, 10. Μὴ ὅπως ὀρχεῖσθαι ἐν ῥυθμῷ, ἀλλ' οὐδ' ὀρθοῦσθαι ἐδύνασθε, 3, 2, 21. Οὐκ ἂν ἡμεῖς ἀσφαλῶς ἐργαζοίμεθα, μὴ ὅτι τὴν τούτων, ἀλλ' οὐδ' ἂν τὴν ἡμετέραν. *Memor.* 1, 6, 11. Καίτοι τόγε ἰμάτιον ἢ τὴν οἰκίαν οὐδενὶ ἂν μὴ ὅτι προῖκα δοίης, ἀλλ' οὐδ' ἂν ἔλαττον τῆς ἀξίας λαβῶν: all which connexions are easily supplied and explained.

When μὴ ὅτι follows, the expression is still more intensive, and is to be understood like the Latin '*nedum*,' *much less, much more*. Plato *Crat.* 427. Δοκεῖ σοὶ ῥάδιον εἶναι οὕτω ταχὺ μαθεῖν ὅτιοῦν πρᾶγμα, μὴ ὅτι τοσοῦτον ὁ δὴ δοκεῖ ἐν τοῖς μεγίστοις μέγιστον εἶναι. *Phædr.* 240. Ἄ καὶ λόγῳ ἐστὶν ἀκούειν οὐκ ἐπιτερπές, μὴ ὅτι δὴ ἔργῳ. Xenoph. *Hell.* 2, 3, 35. Οὐδὲ πλεῖν, μὴ ὅτι ἀναιρεῖσθαι τοῦς ἄνδρας δυνατὸν ἦν:—Lucian has οὐχ ὅπως in the same sense, *Dial. Mort.* 27, 5. Οὐδ' ἐστάναι χαμαὶ οὐχ ὅπως βαδίζειν ἐδύνατο.

οὐχ ὅτι sometimes serves to introduce a seeming objection, which is immediately after refuted, (commonly with ἀλλὰ,) *not that—but*; when there is no refutation, οὐχ ὅτι also signifies *although*: Heind. *ad Plat. Lys.* 37. *Protag.* 66.

ὅτι μὴ after *negations* means *except*.

τὸ δὲ, an elliptical expression, not easily supplied, which introduces a proposition opposed to what has been stated before, nearly like the English *as, however, but as yet*, Heind. *ad Plat. Theæt.* 37. Buttm. *ad Menon.* 37.

τὸ μὴ, more commonly τὸ μὴ οὐ, with the *infin.* as much as ὥστε μὴ, *so that not, that not*, Lat. '*quo minus, quin*.' See *Exc.* 11. *ad Demosth. Mid.* 142. Compare also τοῦ μὴ, § 148. *Obs.* 9.

τὶ frequently becomes a *limiting* or also *generalising particle*, '*in some degree*,'—'*in anything*,' hence οὔτι, μήτι, *not at all*; but these *particles* may be separated, οὔτε τι ἔργα, *Il. a.* 115. See about the *tnesis* with τὶ, (ὕπό τι,) § 147. *Obs.* 10.

μήτι γε, *much less*, Lat. *nedum*, probably derived from μὴ ὅτι. οὐ περὶ, *ex. gr.* Οὐ περὶ τοῦ τιμωρήσασθαι, ἀλλὰ καί—, *to say nothing of revenge*, (i. e. *revenge is out of the question*,) *but we will even*—(Thuc. 4, 63).

ὅσον οὐ or ὅσονοῦ, (Lat. '*tantum non*,') *nearly, almost* ; Τὸν μέλλοντα καὶ ὅσονοῦ παρόντα πόλεμον, *the war which is imminent and almost at hand*, i. e. *only just so much is wanting, that we are not actually at war.*

ὅσον and οἷος with the *infin.* for ὥστε, see § 143, 1, 2.

ὅσος, η, ον, in θαυμαστὸν ὅσον, and the like, is the Lat. '*mirum quantum*,' *wonderfully much*, i. e. *a very great deal.* It is used in the same way before or after *superl.* of words expressive of a *quantity* ; πλείστα ὅσα, ὅσα πλείστα, Lat. '*quamplurima*,' *a great many.* See § 151, 1, 5.

ὅσαι ἡμέραι, *daily*, (Plato *Charm.* 51. *extr.*) and also ὅσος with any *limitations of time.* The former is also written close together, and contracted ὁσημέραι.

ἀνθ' ὧν, (according to the rule of § 143, 5,) is used for ἀντὶ ἐκείνων ᾧ—*ex. gr.* Λαβὲ τοῦτο ἀνθ' ὧν ἔδωκάς μοι, *take this for that, which you have given to me.* But it is also used for ἀντὶ τούτου ὅτι, *for this, that*, Χάριν σοὶ οἶδα, ἀνθ' ὧν ἦλθες, *I thank you for this, that you are come.*

ἐφ' ᾧ, is properly for ἐπὶ τούτῳ, ᾧ—, but commonly for ἐπὶ τούτῳ ὧς—; and as ἐπὶ with the *dat.* conveys the idea of a *condition*, ἐφ' ᾧ means *on condition that* ; Λέξω σοὶ ἐφ' ᾧ σιγήσεις, *I will tell it to you on condition that you be silent.*

ἐφ' ᾧτε is the same, (for ἐπὶ τούτῳ, ὥστε,) but is more usually construed with the *infin.* : *ex. gr.* Ἠρέθησαν ἐφ' ᾧτε συγγράφαι νόμους, *they were chosen on condition that they should make laws.*

ἕστε, (not ἕς τε, for it is used instead of ἐς ὅτε, Dor. ἔστε,) *until, as long as—*, § 139, c.

οἷος, see above ὅσος.

οἷός τε (οἷόσ τε,) means, in speaking of persons, *able*,—of things, *possible* ; Οἷός τε ἐστὶ πάντ' ἀποδεῖξαι, *he is able to do any thing* ; ἀλλ' οὐχ οἷόν τε τοῦτο, *but that is not possible.* Compare § 143, 1, 2.

οἷον εἰκὸς, *as may be imagined, as may be supposed.*

οὐδὲν οἷον properly *there is nothing like*, (French, '*il n'y a rien de tel*,') whence for instance, Οὐδὲν οἷον ἀκοῦσαι τῶν λόγων αὐτοῦ, i. e. *the best thing we can do is to hear him, there is nothing like hearing him.*

ἄλλο is used *negatively* or *interrogatively* to strengthen an *affirmative* proposition, in which case there generally is a *verb* omitted, *Cyrop.* 1, 4, 24. Ἐκεῖνος οὐδὲν ἄλλο ἢ τοὺς πεπτω-

κότας περιλαύνων ἐθεᾶτο. *Memor. Socr.* 2, 3, 17. Τί γὰρ ἄλλο ἢ κινδυνεύσεις ἐπιδείξαι, σὺ μὲν χρηστός—εἶναι, κ. τ. λ. When ἄλλο is spelled with an apostrophus in this connexion, it commonly loses its accent: Plato *Apol.* p. 20. Δε' οὐδὲν ἄλλ' ἢ διὰ σοφίαν τινὰ τοῦτο τὸ ὄνομα ἔσχηκα, *Phædr.* 231. "Ὡστε οὐδὲν ὑπολείπεται ἄλλ' ἢ ποιεῖν προθύμως ὅ, τι ἂν, κ. τ. λ. *Menon.* 9. "Ὅτι οὐδὲν ἄλλ' ἢ ἐπιτάττεις, *because you do nothing but command.* *Æschin. c. Tim.* "Ὡστε μηδὲν ἄλλ' ἢ τὰς αἰσχύνας αὐτῷ περιεῖναι. This accentuation gives to ἄλλ' the appearance of the abbreviated ἀλλά: hence it frequently is accented ἄλλ' in such instances.

To these phrases belongs also the *interrogative* expression ἄλλο τι: Plato *Gorg.* 81. Εἰ μὲν γὰρ τυγχάνει ταῦτα ἀληθῆ ὄντα, ἂ λέγεις, ἄλλο τι ἢ ἡμῶν ὁ βίος ἀνατετραμμένος ἂν εἴη; *if this were true, would not our life be destroyed?* The particle ἢ is also frequently omitted in this *interrogative*: Plato *Rep.* 369. "Ἄλλο τι γεωργὸς μὲν εἷς, ὁ δὲ οἰκοδόμος; *is not one a husbandman, and the other a builder?*

These connexions gave rise to ἄλλ' ἢ being used for the Latin '*nisi*,' *unless, but except*, Aristoph. *Ran.* 1105. Οὐκ ἠπίσταντ' ἄλλ' ἢ μάζαν καλέσαι καὶ ῥυππαπαὶ εἰπεῖν. But in most cases there is an abbreviation of the thought before this ἄλλ' ἢ, which it is impossible to supply by words; Isæus *de Aristarch.* *Hered.* 261. 'Ο νόμος οὐκ ἐᾷ τῶν τῆς ἐπικλήρου κύριον εἶναι, ἄλλ' ἢ τοὺς παῖδας—κρατεῖν τῶν χρημάτων. Plato *Phædr.* 89. Τίνος μὲν οὖν ἔνεκα κᾶν τις, ὥς εἰπεῖν, ζῶη, ἄλλ' ἢ τῶν τοιούτων ἡδονῶν ἔνεκα; See also Aristoph. *Acharn.* 1112¹⁰.

τᾶλλα for τὰ ἄλλα, *in other respects, otherwise, ex. gr.* "Ἔστιν ἄπαις, τᾶλλα εὐδαιμονεῖ, *he is childless, in other respects he is happy.* Hence τὰ δὲ ἄλλα—and in the next proposition καὶ, *as in general—so in particular*, Τὰ τε ἄλλα εὐδαιμονεῖ, καὶ παῖδας ἔχει κατηκόους αὐτῷ, (compare καὶ and τε in the preceding *Section*,) whence the elliptical phrase τὰ τε ἄλλα

¹⁰ This evidently shows the affinity between all the above-mentioned phrases. The accent, according to general custom, should therefore remain unchanged on ἄλλ'. But the expression ἄλλ' ἢ for *nisi* is too abrupt, particularly as there are passages, in which the word ἄλλος is already used once in what went before, so that the ellipsis before ἄλλ' ἢ is not clear; Plato *Apol.* p. 34. Τίνα ἄλλον λόγον ἔχουσι βοηθοῦντες ἐμοί, ἄλλ' ἢ ὁρθόν τε καὶ δίκαιον; even the ancient grammarians seem to have derived this ἄλλ' ἢ from ἀλλά. As it here loses the accent, the latter is commonly also omitted in the other above-mentioned phrases, which are connected with it.

καὶ—properly *among others*, but it may always be rendered by *in particular*.

ἄλλως τε καὶ, also *in particular, especially*; and has the same origin as the preceding.

ἀμφοτέρων, used by poets *adverbially*, (or *elliptically*), and means *both, as well—as, as—as*; χῶσατο δ' αἰνῶς Ἀμφοτέρων νίκης τε καὶ ἔγχεος, ὁ ξυνίαξεν. In prose it is the same when the *accus.* ἀμφοτέρα unites two preceding modifications, expressed in a different *case*, Διαφέροντες ἡ σοφία ἡ κάλλει ἡ ἀμφοτέρα, (Heind. *ad Plat. Charm.* 3.) and also in another corresponding instance, θάτερα, Plato *de LL.* 6. p. 765. Ἔστω πείθων γνήσιον πατὴρ μάλιστα μὲν νίειν καὶ θυγατέρων, εἰ δὲ μὴ, θάτερα, *if not yet one of the two*.

ταὐτὸ τοῦτο, τοὐναντίον, τὸ λεγόμενον, and similar *intercalations*, see § 131. *Obs.* 6.

οὗτος, αὕτη, as *exclamation*, see § 76. *Obs.* 3.

καὶ ταῦτα, *and that too*; Τηλικαύτην παρθένον ἐν κεφαλῇ ἔθρεψας, καὶ ταῦτα ἔνοπλον, *Such a virgin (Pallas) have you had in your head, and that too armed!*

τοῦτο μὲν, τοῦτο δὲ, is often used *adverbially*. See § 128. *Obs.* 4. αὐτῷ, αὐτῇ, omitting σὺν, see § 134. *Obs.* 7.

αὐτὸ δείξει, αὐτὸ σημαίνει, *the thing will show it, the deed will prove it*.

πρὸ τοῦ, better προτοῦ, *formerly, ere this*, (πρὸ τούτου or ἐκείνου τοῦ χρόνου,) see *ad Plat. Alcib.* 1, 14.

τοῦ λοιποῦ, (*sc.* χρόνου,) *hereafter*, (compare § 132, 6, 4.)—τὸ λοιπὸν or merely λοιπὸν, *henceforth*.

πολλοῦ δεῖ, *impersonal*, ‘*far from*,’ (French, *il s’en faut de beaucoup*;) *personal*, πολλοῦ δέω, *I am far from*, *ex. gr.* λέγειν τοῦτο (see the *Note* to § 151, 1, 7). πολλοῦ δεῖν, see § 141. *Obs.* 5.

The contrary is μικροῦ or ὀλίγου δεῖ, δέω, δεῖν, *nearly, very near*, Lat. ‘*non multum abest quin*,’ *wanting but little, almost*; ὀλίγου δέω εἰπεῖν, *I had almost said, was very near saying*. Frequently ὀλίγου or μικροῦ alone is used in this sense.

περὶ πολλοῦ ἐστὶ μοι, or περὶ πολλοῦ ποιοῦμαι or ἡγοῦμαι, *I make much of, value highly, it is of importance to me, I wish very much*; περὶ πλείονος, περὶ πλείστου is the same, and περὶ μικροῦ, &c. the contrary.

μᾶλλον δὲ, when alone, is always to be rendered ‘*or rather*.’

μάλιστα μὲν, (in reference to εἰ δὲ μὴ coming after,) *it would be best, if possible, properly indeed*; Καταγιγνώσκετε αὐτοῦ μάλιστα μὲν θάνατον, εἰ δὲ μὴ, ἀειφυγίαν, *it would be best to condemn him to death, but if not, to a perpetual exile*.

When μάλιστα is used *interrogatively*, requiring a more definite or precise answer, it has nearly the same meaning: πόσοι μάλιστα; *how many then exactly?*—With numerals it denotes their probable amount, (Ἐν τεσσαράκοντα μάλιστα ἡμέραις,) *affirmatively indeed, (most assuredly, certainly,)* speaking from conviction, yet so as to give to understand that the matter is not absolutely, positively certain: hence πῆ, ποῦ, and the like, are frequently added. See *Ind. ad Plat. Menon. in v. Wessel. ad Herod. 8, 65.*

πώμαλα, originally, *how so* ¹¹? hence, *by no means*.

ἄληθες, (accented in this way,) *ironically, indeed! is it so?—do you think so?* Lat. *itane?* Brunck *ad Aristoph. Ran.* 840.

ᾧφελον, (non-Attic ὄφελον,) properly *I ought*; hence it denotes a *wish*, partly alone; Μήπορ' ᾧφελον ποιεῖν, *had I but never done it!* and partly with ὥς or εἴθε, εἰ γὰρ, (*O that! would to Heaven!* Lat. *'utinam;'*) Ὡς ᾧφελες παρῆναι, *O that thou hadst been present*; εἰ γὰρ ᾧφελον θανεῖν, *O that I had died!* It is only with later writers that it is an *indeclinable interjection*.

ἀμέλει, *do not mind*; hence 1.) an *asseveration, unquestionably, no doubt, truly*; 2.) a *confirmation* of a more general proposition by a particular one, *and indeed—*.

οἶσθα, construed with the *imper.* and the *pronoun relative*, see § 139, B. Obs. 3.

ἔστι, comes before *pronouns relative* of all kinds: ἔστιν ὅτε, Lat. *'est cum,'* i. e. *sometimes*: ἔστιν ὃς, Lat. *'est qui,'* i. e. *some one*. It is even used in this way before a *pl.*; Καὶ ἔστιν οἱ αὐτῶν ἐπιτρώσκοντο, *and some of them were wounded*; Ἔστιν οἷς οὐχ οὕτως ἔδοξεν, *to some it did not appear so*, (but we may also say εἰσὶν οἷς.) *Anab.* 1, 5, 7. Ἦν τῶν σταθμῶν, οὓς πᾶν μακροῦς ἤλαυνεν, *he made some of these halting stations very long*. This phrase was afterwards considered as a single word, and thus interwoven in the

¹¹ It is far more natural to suppose this form derived from πῶς μάλα than to derive it with grammarians from the rather uncommon Doric πῶ for πόθεν.

speech; Εἰ γὰρ ὁ τρόπος ἔστιν οἷς δυσαραεστῇ, *for if the manner displeases some*; κλέπτειν δὲ ἐφῆκεν ἔστιν ἂ, *but he allowed them to steal some things* (Xenoph. *Laced.* 2, 7). Οὕσπερ εἶδον ἔστιν ὅπου, *which I have seen somewhere*.—And as an *interrogative*, Ἔστιν οὐστυνας ἀνθρώπους τεθαύμακας ἐπὶ σοφίᾳ; *have you ever admired any man for his wisdom?* Xenoph. *Mem.* 1, 4, 2.

οὐκ ἔστιν ὅπως, *it is impossible, inconceivable*; Ἡ φιλοπραγμοσύνη, ὑφ' ἧς οὐκ ἔστιν ὅπως ἡσυχίαν σχήσει, *the great attention to business, which will not let him remain quiet*. Compare about ὑφ' ἧς, § 147. *Obs.* 3.

ἔστιν, ἔξεστιν, ἔνεστι, πάρεστι, πράττειν, (with the *dat.* of the *person*, or in general,) all signify, *it is allowed, in one's power*. But ἔνεστι alludes to *physical* power, *it is possible*, ἔξεστιν to the *moral* power, *it is lawful*; ἔστι is between the two, and means indefinitely *it will do, it may be done*; πάρεστιν the same, only that it conveys the additional idea of *facility*, '*it is at hand, may be done without ceremony, any difficulty.*' Whenever ἔνεστιν and ἔξεστι are used one for the other, it is merely from rhetorical motives, just as we say by way of strengthening the expression, *I cannot possibly do it*, instead of *dare not* or *may not do it*; and *I am allowed to do it, may do it*.

ὥς ἔνι. In this expression ἔνι, (according to § 117, 3, 2.) is used for ἔνεστι, *it is possible*; hence before *superl.* ὥς ἔνι μάλιστα, *as far as it is any way possible*.

ὥς ἔπος εἰπεῖν, *so to speak*, see § 140. *Obs.* 5.

ὥς συνελόντι (*sc.* λόγῳ) εἰπεῖν, also without ὥς, (compare § 140. *Obs.* 5.) and simply συνελόντι without εἰπεῖν, *to be short*.

ἐν τοῖς. When these words come before a *superl.*, they mean the Latin '*omnium*,' *of all*; Ἐν τοῖς πρῶτοι παρῆσαν οἱ Ἀθηναῖοι, *the Athenians were there the first of all*; Τοῦτο ἐγὼ ἐν τοῖς βαρύτερα ἂν ἐνέγκαιμι, *I should be the greatest sufferer of all*.—To resolve this expression we must supply after ἐν τοῖς a *participle* suggested by the sequel of the proposition, here in the first instance ἐν τοῖς παροῦσιν, in the second ἐν τοῖς βαρέως φέρουσιν αὐτό. But when the *superl.* is an *adverb* as here in the second instance, we must be careful not to construe thus, Ἐγὼ τοῦτο ἂν ἐνέγκαιμι ἐν τοῖς βαρύτερα φέρουσιν αὐτό, which would weaken the idea, (*I should be one of those, who suffer the most*), and

is incorrect, as is evident from the instances where this construction is inadmissible, as in ἐν τοῖς πρώτοι.—This ἐν τοῖς is used even before *nouns fem.*; Thuc. Ἐν τοῖς πλείεσται νῆες παρ' αὐτοῖς ἐγένοντο, and Ἡ στάσις ἐν τοῖς πρώτῃ ἐγένετο.

οἱ ἀμφὶ, or οἱ περὶ, with an *accus.*; οἱ ἀμφὶ Ἀνυτον, commonly means not only *those who were about or with him*, but, *Anytus with his followers, party, &c.*; οἱ ἀμφὶ Θαλῆν, *Thales and other wise men of his time* (Plato *Hipp. Maj.* 2). Attic writers employ this indefinite expression, even when they chiefly allude to only one individual, leaving it at the same time for some reason undecided and in the dark, whether they mean that individual alone. Thus οἱ ἀμφὶ Εὐθύφρονα, (Plato *Crat.* 36.) means only *Euthyphro*, but hints at the same time that there may be *others of his opinion and party*: οἱ ἀμφὶ Θεμιστοκλέα, (*Menon.* towards the end,) like the French, '*les Thémistocle*,' again, οἱ περὶ Κέκρωπα, (Xen. *Memor.* 3, 5, 10.) *Cecrops only*, but the obscurity of the old tradition seems to be hinted at.

εἰ μὴ διὰ, with the *accus.*, literally *if not for*, *had it not been for*; Καὶ ἀπέθανεν ἂν εἰ μὴ διὰ τὸν κύνα, *he would have perished, had it not been for his dog*. See also § 139. *Obs.* 4.

μεταξὺ, *among, between*. This particle commonly stands as *adverb* before a *participle* in this manner: μεταξὺ περιπατῶν, *while walking*; μεταξὺ δειπνοῦντα ἐφόνευσεν αὐτὸν, *he killed him while he was at supper* (Lat. *inter ambulandum, inter cœnandum*).

ἕνεκα, often means *as far as concerns*; Ἄνευ τοῦ ἡλίου, ἕνεκα τῶν ἑτέρων ἄστρον, νύξ ἂν ἦν ἀεὶ, *without the sun it would always be night, as far as the other constellations are concerned*. Hence ἀργυρίου ἕνεκα, *as far as money will do it*; τούτου γε ἕνεκα, *if it be nothing else, if it only depends on that, if that be all* (Heind. *ad Plat. Charm.* 14).

ἄμα, and in the second part of the proposition καὶ, *as soon as*; Ἄμα ἀκηκόαμέν τι καὶ τριηράρχους καθίσταμεν, *as soon as we hear any thing (of the enemy), we shall appoint the commanders of the ships*. It is also employed like μεταξὺ, *ex. gr.* Ἄμα ταῦτ' εἰπὼν ἀνέστη, *having said this he rose*.

πολλάκις, after some particles like εἰ, μὴ, means the Latin '*forte*,' *by chance, as will happen*. Heind. *ad Plat. Phæd.* 11. *Ind. ad Plat. Menon. cet.*

ὁ αἰεί. When this expression comes before a *participle*, αἰεί always means *every time*; ὁ αἰεί ἡδικοημένος, *who has every time (whenever the opportunity occurred) been wronged*; ὁ αἰεί ἄρχων, *the then Archon*. The same with substantives and relative pronouns.

φροῦδος is construed as a *verb*, εἶναι, being omitted, *he is gone, vanished away*; Φροῦδος γὰρ ὁ ἀνὴρ, *for the man is gone, φροῦδα πάντα, it is all over* (compare § 129. *Obs.* 7).

ἀρξάμενος, *ex. gr.* ἀπὸ σοῦ ἀρξάμενος, *and you above all*. In this phrase the *participle* always joins the principal object in question; Ἔστιν ὅστις Ἀθηναίων ἀπὸ σοῦ ἀρξάμενος, μᾶλλον δεῖξαιτ' ἂν δοῦλος γενέσθαι ἢ δεσπότης; *is there any one among the Athenians, and you above all, who would rather be a slave than a master?* πάντες οὗτοι ἀπὸ τῶν ἡρώων ἀρξάμενοι οὐδεὶς πώποτε ἔψεξεν ἀδικίαν. See *Ind. ad Menon.* &c. in *v.* Heind. *ad Plat. Gorg.* 60.

μέλλειν, see § 137. *Obs.* 11. Out of this natural signif. of μέλλειν arise two other meanings, which must not be confounded, 1.) the supposititious conjectural meaning, Hom. οὕτω που Διὶ μέλλει—φίλον εἶναι, *consequently it probably will please Jove*; 2.) the meaning of *to delay, postpone, leave to futurity*, τί δ' οὐ μέλλει; τί δ' οὐκ ἔμελλε; *why should he not? i. e. most certainly he will*. But the meaning is the same without the *negative*, τί μέλλει; *why not?* i. e. *to be sure, by all means*. Heind. *ad Plat. Hipp. Maj.* 17.

ἐρχεσθαι, ἰέναι, with the *participle* of the *fut.*: *to be going to, to be on the point to*; Ὅπερ ἦα ἐρῶν, *what I was going to say* (French, *'ce que j'allois dire'*).

ἐθέλειν, (never θέλειν,) before an *inf.* must very often be considered as an *adverb* with a finite *verb*, '*spontaneously, willingly*;' δωρεῖσθαι ἐθέλουσι, *they freely bestow gifts* (Xenoph. *Hier.* 7, 9). Κύρω ἴσμεν ἐθέλησαντας πείθεσθαι τοὺς μὲν, *Cyrop.* 1, 1, 3, where the *part.* (according to § 144, 4. b.) is used merely because of ἴσμεν. Ἰσμεν ὅτι ἠθέλησαν πείθεσθαι, *that they obeyed willingly*.

φθάνειν, *to come before, prevent, anticipate*. This *verb*, independently of its proper signif., is used in three different senses.

1.) In a positive sense with the *participle* of the principal *verb* (§ 144. *Obs.* 8.) it means *to do a thing sooner*

than another, or before another occurrence can take place ; ἔφθασα αὐτὸν παρελθὼν, *I arrived before him, before he did arrive ;* ἔφθην ἀπιὼν, *I had gone away before.* Hence it is also used to express *celerity* ; Herod. 3, 78. Φθάνει τὰ τόξα κατελόμενος.

2.) In a *negative* sense also with the *part.*, and connected with another proposition by καί, it means *hardly, no sooner—than*—Οὐκ ἔφθημεν ἐλθόντες καὶ νόσοις ἐλήφθημεν, (Isocr.) *we were no sooner arrived than we were attacked by diseases ;* Οὐκ ἔφθησαν ὑμᾶς καταδουλώσάμενοι καὶ πρώτου αὐτοῦ φυγὴν κατέγνωσαν, (Isocr.) *they no sooner had subjugated you than he was the first whom they condemned to exile.* Compare above ἄμα.

3.) In the *negative* sense with the *part.*, (or the *part.* being mentally supplied from the context,) but without any necessary further connexion, it means *to be ready, not to fail*, which imparts to the *verb* in the *part.* an idea of *unavoidableness* and *rapidity*. Φθάνειν in this sense occurs only in the *opt.* with ἂν¹², and that a.) instead of the *imper.* οὐκ ἂν φθάνοις λέγων, *do not tarry, hesitate telling to us, i. e. tell to us immediately*, b.) as a *sure foretelling, promise, &c.* Οὐκ ἂν φθάνοιμι, (the answer to a request,) *I will not fail, am ready ;* Οὐκ ἂν φθάνοι ἀποθνήσκων, *he will not escape death, will not fail being killed, is sure to be killed : Εἰ οὖν μὴ τιμωρήσεσθε τούτους, οὐκ ἂν φθάνοι τὸ πλῆθος τούτοις τοῖς θηρίοις δουλεῦον, if you do not punish them, the multitude will infallibly become the slaves of these brutes.*—It is as obvious as it is striking that this *negative* sense is the same with the first *positive* or *affirmative* one. To explain this contradiction, we must assume that οὐκ ἂν φθάνοις is properly an *interrogative formula* instead of a direct *imper.* (*will you not immediately—?*) and that it gradually lost its *interrogative* power in familiar intercourse. Hence the οὐ comes after in poetry ; Eurip. *Heracl.* 721. φθάνοις δ' ἂν οὐ.—And as soon as οὐκ ἂν φθάνοις passed for a direct *imper.* it was very natural for the people to begin to say in the same sense, οὐκ ἂν φθάνοιμι, and οὐκ ἂν

¹² The only instance which Stephanus adduces without an *opt.* is the second above sub 2. garbled.

φθάνοι. Thus the meaning was unquestionably altered in practice ; but all *non-interrogative* sentences beginning with οὐκοῦν are in the same predicament : for just as οὐκοῦν ἄπειμι is the same with ἄπειμι οὖν, so is οὐκ ἂν φθάνοιμι ποιῶν identical with φθάνοιμ' ἂν ποιῶν.

εἶναι. This *infin.* seems to be used redundantly by Attic writers in some expressions, especially in ἐκὼν εἶναι, (which probably was a complete phrase originally, *so that I am free to act*,) i. e. *willingly, of one's own accord, &c.* ; Οὐκ ἂν ἐκὼν εἶναι ψευδοίμην, *I will not intentionally tell an untruth.*

The εἶναι in τὸ νῦν εἶναι, *for the present*, is different : τὸ τήμερον εἶναι χρησόμεθ' αὐτῷ, *to-day at least we will make use of him.* (See about all the formulæ belonging hither, Reiz *ad Viger.* n. 178. *ed. Herm.*)

ἔχειν, with an *adverb*, means *to be circumstanced*, but may generally be rendered *to be* ; καλῶς ἔχει, *it is good, it is well* ; ὥς εἶχε, *as he was* (*ex. gr.* undressed). It is often used with a definite *gen.* ; ὥς εἶχε μορφῆς, (*in shape or size*,) ὥς τάχους εἶχοντο, *they followed as quickly as they could*, see § 132, 6, 1. It is the same before *prep.* Ἀμφὶ τὴν κάμινον ἔχει τὰ πολλὰ, *he is mostly to be found near the stove* ; οἱ ἀμφὶ γῆν ἔχοντες, *husbandmen* ; Πυθόμενοι τὸν περὶ τὸ ἱρὸν ἔχοντα νόμον, *the law concerning the temple*, Herod. 2, 113.—Poets sometimes employ this *verb* in the same way before *adj.* and *pronouns* ; ἔχει ταῦτόν, *it is all one, all the same*, Eur. Or. 308. ἔχ' ἥσυχος, *Med.* 550.

Sometimes ἔχειν makes an emphatical circumlocution with the *part.* of the *præterite* ; Πάλαι θαυμάσας ἔχω, (*for θαυμάζω*,) *I have long been wondering at*, Soph. El. 590. τοὺς παῖδας ἐκβαλοῦς' ἔχεις, *you have rejected your children* ; Plato Alc. II. 5. διεληφότες ἔχουσι. See Valck. *ad Phæn.* 712. Herm. *ad Viger.* n. 183.

ἔχων is added to some *verbs* like ληρεῖν, φλυαρεῖν, παίζειν, in the 2 *pers.* to make a good-humoured observation ; as, *you are joking!* (παίσεις ἔχων,) *you trifle!* (ληρεῖς ἔχων.) The origin of this expression may be traced to the *interrogative*, τί ἔχων διατρίβεις ; *what makes you loiter?* Compare Ruhnk. *ad Tim.* 257. Brunck *ad Aristoph. Thesm.* 473. Herm. *ad Viger.* n. 228.

τί παθὼν and τί μαθὼν, are both *angry interpellations* instead of the weaker τί alone : *why? why then?* The former

may be accounted for from Aristoph., where we have Οὔτος, τί πάσχεις; *you yonder what befalls you, what is the matter with you?* Again, Τί παθὼν ἐλευθέρους τύπτεις; *what business have you to strike free-men?* The expression seems to have been originally directed to check *ebullitions of passion, bordering on madness*. The second expression, which is analogous to it, is more ironical: τί μαθὼν;—*what have you learned? what has got into your head? where have you learned that?* (See Wolf *ad Demosth. Lept.* 348.) And just as the *positive* ἔχων comes from the *interrogative* τί ἔχων, so is μαθὼν also used in *positive* sentences, but only with ὅτι, Plato *Apol.* 26. Τί ἄξιός εἰμι ἀποτίσαι, ὅτι μαθὼν ἐν τῷ βίῳ οὐχ ἡσυχίαν εἶχον; here μαθὼν distinctly conveys the idea of *determinate intention*, *What penalty am I deserving for having absolutely enjoyed no tranquillity in my life?* If the object, which is wanting with μαθὼν, were to be supplied, it might be, "Ὅτι μαθὼν οὐκ οἶδ' ὅ, τι, ἡσυχίαν οὐκ εἶχον. Not that the complete idea of μαθὼν, such as we have just developed it, was in the mind of every speaker who used the expression; this or something similar only gave rise to it, and ὅτι μαθὼν became a more passionate ὅτι. Compare the remaining passages in Heind. *ad Plat. Euthyd.* 30. Compare also in Herod. 3, 119. Τίνα ἔχουσα γνώμην—εἶλεν, κ. τ. λ., which is nothing but a gentler τί μαθοῦσα, *how do you come to think so*¹³?

φέρων also appears redundant in some expressions, but always denotes a *vehemence of purpose, not altogether free from blame*; Ὑπέβαλεν ἑαυτὸν φέρων Θηβαίους, *he put himself (rashly) into the power of the Thebans* (Æschin. 482); Εἰς τοῦτο φέρων περιέστησε τὰ πράγματα, *he has* (irresistibly)

¹³ As it is obvious that the three upbraiding expressions, τί ἔχων, παθὼν, μαθὼν, are essentially the same, and must be resolved in the same manner, the most natural explanation of ὅτι μαθὼν is that, which, without stripping ὅτι of its connective nature, treats μαθὼν, when considered alone, in the same way as ἔχων alone. This is the reason why I cannot alter my statement, notwithstanding all which has been since said of this expression, and which I have duly weighed. Were I to make any alteration, it would be simply this, that I would no longer attempt to fill the chasm after ὅτι μαθὼν, but should barely observe that in such phrases as τί ἔχων διατρίβεις; τί μαθὼν προσέγραψας τοῦτο; nothing was thought of but the moral power of the *participle*, and no particular regard paid to the grammatical connexion, so that the same turn of expression was adopted in other combinations, in which it is not exactly grammatical, but to which the same energy was to be imparted, which distinguishes those *interrogative* expressions. Compare Hermann *ad Ar. Nub.* p. xlv. sqq.

brought affairs to that point (474). Compare Herm. ad Viger. n. 228.

§ 151.—*Some peculiar Constructions.*

I. *Attraction.*

1. Though we have seen the two principal cases of *attraction* above, § 142, 143, it yet deserves to be considered here under one general point of view; for those two cases, and a few others in single instances, have evidently a common principle. An elegant conciseness was what Attic writers chiefly aimed at; to this they frequently sacrificed the strictly logical correctness. They studied, as much as possible, not only to state successively two connected propositions, but also to concentrate both into one. Hence their frequent use of *participles* even in cases where the nature of the proposition seems to require a different construction.

2. But *participles* could not be introduced every where; it was equally necessary to resort to the construction with the *pronoun relative*, which consists of two successive propositions. To give to these the appearance of one proposition, the *pronoun* of the second was made a common *pronoun* by annexing it in form to the first, whilst it naturally belonged to the second proposition; Μεταδίδως τοῦ σίτου οὐπερ αὐτὸς ἔχεις, the *gen.* οὐπερ makes the whole second proposition a kind of *adj.* to σίτου, and it is merely giving way to our habit, when we separate by a comma propositions which the Greek writers so visibly studied to combine into one.

3. Again, whenever the subject of the *infin.* is already stated with the preceding *verb*, it produces a connexion in the sense, which the Greek writers wished to render sensible also in the form; they therefore merged, as it were, both *verbs* into one, compounded for the thought, (ὕπεσχετο ποιήσῃν, ἔξεστι γενέσθαι,) and by letting all which belonged to the subject of the *infin.* be attracted by the subject of the first *verb*, they effected the appearance of a single proposition, (ὁ ἀνὴρ ὑπέσχετο ποιήσῃν τοῦτο αὐτὸς,—ἔξεστὶ μοι γενέσθαι ἐνδαίμονι,) which with similar absurdity is parted by a comma.

4. When this principle of *attraction* is admitted, it will be found that there are many other phrases dependent on it, of which we will notice the most important, and first of all the

instances where the first coming word is attracted by the following *pronoun relative*; Xenoph. *Ven.* 1, 10. Μελέαγρος δὲ τὰς τιμὰς, ἃς ἔλαβε, φανεραί: the proposition here is, αἱ τιμαὶ, ἃς M. ἔλαβε, φανεραί, (εἰσιν,) but the premising of one subject, (M. δὲ,) which the contrast renders necessary, is the cause that the other subject, attracted by the *pronoun relative* ἃς, is now put in the *accus.*—Plato *Menon.* 36. "Ἐχεις εἰπεῖν ἄλλου ὁτιοῦν πράγματος, οὗ οἱ φάσκοντες διδάσκαλοι εἶναι ὁμολογοῦνται οὐκ ἐπίστασθαι τὸ πρᾶγμα; here we should have, ἔχεις εἰπεῖν ἄλλο ὁτιοῦν πρᾶγμα, οὗ, κ. τ. λ., *can you name any one thing of which the professed teachers are generally acknowledged not to understand it?* But the *pronoun relative* οὗ converts all the preceding *accus.* along with it into *gen.* (See also *ad Plat. Menon.* 41. Heind. *ad Plat. Lys.* 40.) The ear of the Greeks had accustomed itself to this neglect of the true construction by instances, where it is merely a *pronoun* or a general idea like ἄλλος or ἕτερος, that comes before the *pronoun relative*, and where the attraction consequently is more sensibly felt, Xenoph. *Hier.* 7, 2. Ταῦτα ποιοῦσι τυράννοις καὶ ἄλλον ὄντινα τιμῶσι, where instead of ἄλλον we should have the *dat.*, *and to every one else.* Demosth. *pro Cor.* 230. Ἐτέρῳ δ' ὅτῳ κακόν τι δώσομεν ζητεῖν, i. e. ἕτερον δὲ ζητεῖν, ὅτῳ.—These instances, it is true, might also be explained by a slight inversion, ζητεῖν, ὅτῳ ἐτέρῳ κακόν τι δώσομεν,—ποιοῦσι τυράννοις καὶ (ἐκάστῳ,) ὄντινα ἄλλον τιμῶσιν, but the analogy of the other instances makes us adhere to the attraction, especially those in which πᾶς is the attracted word; Xenoph. *Hell.* 1, 4, 2. Λακεδαιμόνιοι πάντων ὧν δέονται πεπραγότες εἰσίν. This could not be explained by any inversion without producing the most unnatural harshness, and the attraction, Λ. πεπραγότες εἰσὶ πάντα ὧν δέονται, is perfectly clear.—To the same kind of attraction belongs also the expression, οὐδενὶ ὅτῳ οὐ, quoted above, § 148. *Obs.* 8.—Attraction likewise operates on *adverbs* by confounding the *correlatives* of the different series, (§ 116.) Plato *Criton.* 4. Πολλαχοῦ μὲν γὰρ καὶ ἄλλοσε ὅποι ἂν ἀφίκη, ἀγαπήσουσί σε, for πολλαχοῦ—ἄλλαχού, ὅποι—, or πολλαχού—ὅποι ἄλλοσε ἂν ἀφίκη.

5. Thus it is obvious that all phrases, in which an expression of *surprise* and *exaltation* seems strengthened by an appended *pronoun relative* can be explained only as *attractions*. When (according to § 150.) we find, Θαυμαστὸν ὅσον προὔχῳ ρησε, this must be considered as if it were θαυμαστὸν (ἐστίν,)

ὅσον προὔχωρησεν, *it is astonishing how far he has advanced*. But if the *pronoun relative* be in another form, the preceding word passes over to the same form; as, for instance, the *neuter* θαυμαστὸν becomes *fem.*, Θαυμαστὴ ὅση ἡ προχώρησις αὐτοῦ, and the proposition may be inverted, Ἦν δὲ ἡ προχώρησις αὐτοῦ θαυμαστὴ ὅση, and thus the same form was adopted in other phrases which are not so easily resolved or are incapable of being resolved; Ἀλλ' ἦν περὶ αὐτὸν ὄχλος ὑπερφυῆς ὅσος (Aristoph. *Plut.* 750).—Ἐδωκεν αὐτῷ πλείεστα ὅσα, and the like. —But if the *adverb* ὥς is the *relative*, the same *adj.* assume the *adverbial* form; Θαυμάσιόν (ἐστιν) ὥς ἄθλιος γέγονε, becomes θαυμάσιως ὥς ἄθλιος γέγονεν, and in the same way ὑπερφυνῶς ὥς, and the like. This is confirmed by the unaltered form really occurring, Herod. 3, 113. Ἀπόζει—θεσπέσιον ὥς ἡδύ.

6. There is another kind of *attraction*, when to such words as οἶδα, ἀκούω, λέγω, if they be not followed by an *accus.* with the *infin.*, the subject of the following *verb* is joined as object in the *accus.* Οἶδα γῆν, ὅπόση ἐστὶ, instead of οἶδα, ὅπόση ἐστὶ γῆ, *I know how great the earth is*, Aristoph. *Pac.* 603. Εἰ βούλεισθ' ἀκοῦσαι τήνδ', ὅπως ἀπώλετο, for ἀκοῦσαι, ὅπως ἦδε ἀπώλετο: see also an instance above, § 138. *Obs.* and *ad Plat. Menon.* 27, and in another oblique case in Thuc. 1, 59. ἦλθε ἡ ἀγγελία τῶν πόλεων, ὅτι ἀφεςτᾶσιν.—This attraction is very different from those mentioned above, since there are actually two propositions, and we only have, instead of the *casus* of the one, which is in its natural connexion, a new *casus*, which must be mentally supplied with the first word. Yet γῆ is evidently attracted by οἶδα, and thus two propositions, which were merely in *juxta-position*, become as it were interwoven, so as to be nearly one proposition, especially when they are placed in the following order, Γῆν ὅπόση ἐστὶν εἰδέναι, Xenoph. *to know how great the earth is*; τοῦτον οὐδ' εἰ γέγονεν ἦδεν, Demosth. *Mid.* 'of him, I did not even know that he existed.'

7. It is likewise an *attraction* when certain *adj.* with ἐστὶν, instead of being in the *neuter*, also receive the subject of the following *verb* as their subject. This is most striking with δίκαιος: for Δίκαιόν ἐστιν ἐμὲ τοῦτο πράττειν, becomes δίκαιός εἰμι τοῦτο πράττειν (*I am just in doing this, for, it is just, it is right for me to do so*); Demosth. *pro Cor.* Τούτου τὴν αἰτίαν οὗτός ἐστι δίκαιος ἔχειν, *it is just that the blame should fall on him*. *Cyrop.* 4, 1, 20.—Δίκαιος εἰ ἀντιχαρίζεσθαι ἡμῖν, *it is just that*

you should do us a favour in turn. The case is the same with ἄξιος, 5, 4, 19. Ἀξιοί γε μέντοι ἐσμέν τοῦ γεγεννημένου πράγματος τούτου, (*of a mishap occasioned by imprudence,*) ἀπολαῦσαι τι ἀγαθόν, τὸ μαθεῖν, κ. τ. λ. *not we deserve, but ἄξιόν ἐστιν, it is proper*¹. *Adj.* like δηλός, φανερός, have in that case the following *verb* in the *part.*, Demosth. *Mid.* 9. Ἔστι δὲ ἐκείνο, οὐκ ἄδηλος ἐρῶν, for οὐκ ἄδηλόν ἐστιν, αὐτὸν ἐρεῖν ἐκείνο, *it is evident that he will say what follows*, or also with ὅτι. See Sturz's *Lex. Xenoph.* in δηλός, p. 660. b. *extr.* In order to form but one proposition in all these instances, the subject of the principal proposition attracts the common *adj.*

8. There is lastly an *attraction*, when a relation belonging to the *noun*, being attracted by the *verb*, becomes the relation of that *verb*: thus the relation answering the question *where?* being drawn on by the *verb*, is made to answer the question *whence?* Ὁ ἐκείθεν πόλεμος, δεῦρο ἥξει, *the war there will come hither.* Thuc. 5, 35. *the Lacedæmonians demand that the Athenians withdraw their partisans from Pylos*, ὥσπερ καὶ αὐτοὶ τοὺς ἀπὸ Θράκης, *as they will withdraw their troops from Thracia.* Theophr. *Char.* 2, 4. Ἄρας τι τῶν ἀπὸ τῆς τραπέζης. The same is done with the relation *whither*, Herod. 7, 33. Ἐς τοῦ Πρωτεσίλειω τὸ ἱρὸν, τὸ ἐς Ἐλαιοῦντα, (for τὸ ἐν Ἐλαιοῦντι,) ἀγινεομένας. See Heind. *ad Plat. Gorg.* 61. *et ad Phæd.* 2. *et* 57, where there are other instances of such constructions (with ὑπὲρ, περί).

II. *Anacoluthon.*

1. An *anacoluthon* (ἀνακόλουθον) is a construction, of which the close does not grammatically correspond to its beginning, though it has yet been intentionally used. But we must be careful not to be over-ready to apply this explanation to any passage, of which the construction is rather uncommon, or which has been corrupted by the transcribers. Any *anacoluthon* is suspicious, when its origin is not natural, and the proposition has not gained any thing in point of elegance, distinctness, emphasis, or conciseness.

2. The usual kind of *anacoluthon* is that of a writer commencing a period in the way, which the process of his speech requires, but afterwards, and especially after some interpola-

¹ Exactly in the same way, Πολλοῦ δεῖ ἐμὲ ποιεῖν, (*much is wanting that I do it, I am very far from doing it,*) was the origin of the more customary Πολλοῦ δεῖω ποιεῖν.

tions, which make the hearer forget the beginning of the construction, passing over to a new construction; (Plato *Apol.* p. 19.) Τούτων ἕκαστος οἶδ' ἔστιν, ἰὼν εἰς ἐκάστην τῶν πόλεων, τοὺς νέους, οἷς ἔξεστι τῶν ἑαυτῶν πολιτῶν προῖκα ξυνεῖναι ᾧ ἂν βούλωνται, τούτους πείθουσι—σφίσι ξυνεῖναι. Here the τούτων in the beginning refers to some sophists named before, and both the process of the speech and its emphasis required the new period to commence with, *Any one of them is capable of persuading young people, &c.* The following proposition must then have had the *infin.* πείθειν to correspond to οἶδ' ἔστιν. But further on, the mention of the young people being interpolated with circumstances rendered necessary to establish a contrast, (the young people who are at liberty to have a gratuitous intercourse with any of their fellow-citizens whom they like,) the writer forsakes his first construction, of which the grammatical junction is now obscured, and finds it more natural to refer with a second τούτους to the νέους, and to commence a new construction, τούτους πείθουσι—i. e. *those sophists persuade the young people, &c.*

3. We will take another example from Plato *Phædr.* 17.—(p. 207. *Heind.*) Τοιαῦτα γὰρ ὁ ἔρως ἐπιδείκνυται· δυστυχοῦντας μὲν ἂ μὴ λύπην τοῖς ἄλλοις παρέχει, ἀνιὰρὰ ποιεῖ νομίζειν· εὐτυχοῦντας δὲ καὶ τὰ μὴ ἡδονῆς ἄξια παρ' ἐκείνων ἐπαίνου ἀναγκάζει τυγχάνειν: *such are the effects of love, it makes the unfortunate consider as sad that which gives no displeasure to others—the writer now wishing emphatically to establish the contrast (it forcibly causes even indifferent things to be praised).* But the logical order in that case required the second proposition to begin with Παρ' εὐτυχούντων δὲ—this, however, would have destroyed the symmetry, Δυστυχοῦντας μὲν—παρ' εὐτυχούντων δὲ—the writer, unwilling to sacrifice either symmetry or emphasis to logical order, retains the *accus.* εὐτυχοῦντας, which the analogy of the first proposition demanded, as an *accus.* absolute, and refers by means of παρ' ἐκείνων to the same object to be enabled to close energetically with ἐπαίνου ἀναγκάζει τυγχάνειν. It is only to us, who are not accustomed to such transitions from one construction to another, that such a double reference seems obscure.

4. The motive of the following short *anacoluthon* is still more obvious (Plato *Alcib.* I. p. 134); Ὡς γὰρ ἂν ἐξουσία μὲν ᾗ ποιεῖν ὁ βούλεται, νοῦν δὲ μὴ ἔχῃ, τί εἰκὸς συμβαίνειν; Here two

propositions are dependent on one *relative*, which each requires to be in a different *casus*; to put it twice (ψ μὲν—ὅς δὲ—) would have impaired the symmetry and distinctness of the speech. The *anacoluthon* renders the period far more compact, the second proposition being appended as if the *relative* had gone before in the *nomin.*, which is immediately made evident by the nature of the second proposition (νοῦν δὲ μὴ ἔχῃ). The case is the same in *Phædo*, p. 82. Ἐκεῖνοι οἷς τι μέλει τῆς ἑαυτῶν ψυχῆς, ἀλλὰ μὴ σώματα πλάττοντες ζῶσι. When the second proposition presupposes the *relative* in an oblique case, Hom. Ὡς ἐπὶ πόλλ' ἐμόγησα, δόσαν δέ μοι νῆες Ἀχαιῶν, *Plato Protag.* 313. Πρωταγόρας ὃν οὔτε γινώσκεις οὔτε διείλεξαι οὐδεπώποτε, the object (αὐτὸν, αὐτῷ, &c. Hom. ἔ, μιν,) may be considered as omitted: it really occurs, for instance, in the following propositions, *Il. a.* 79. ὅς μέγα πάντων Ἀργείων κρατεῖ, καὶ οἱ πείθονται Ἀχαιοί, *Plato Men.* 27. Παρὰ τούτων, οἳ μήτε προσποιῶνται διδάσκαλοι εἶναι μήτ' ἔστιν αὐτῶν μαθητῆς οὐδεὶς, though this does not improve the *anacoluthia*. See other examples in *Thuc.* 2, 74. *Od. a.* 70. β. 54, 113, and comp. *Herm. ad Viger.* 28, § 707.

5. For another very common *anacoluthon* with the part., see § 144. *Obs.* 1; and for the nom. absolute see § 145. *Obs.* 1.

6. The instance when a *singular* is immediately added to a *plural* to define the latter more precisely, can hardly be considered as an *anacoluthia*; Οἱ δὲ οὐδεὶς αὐτῷ προσείχον, which is more emphatical than Τῶν δὲ οὐδεὶς—προσείχε, *of those, however, no one attended to him.*

III. Inversion.

1. Inversions and involved constructions are on the whole far less common in Greek, even with poets, than in Latin. In some instances, however, the inversions even in prose are more strained. This arises from the anxiety, peculiar to Attic writers, to place together the words of one or two propositions which resemble, oppose, or refer to one another. Thus, for instance, they would say, Πάντων γὰρ πᾶσι πάντες ἔχθιστοὶ εἰσι Καρχηδόνιοι Ῥωμαίοις, for πάντες K. πάντων ἔχθιστοὶ εἰσι πᾶσι Ῥ.—*Plato Phædr.* p. 277. c. Ποικίλῃ μὲν ποικίλους ψυχῇ καὶ παναρμονίους διδοὺς λόγους, ἀπλοῦς δὲ ἀπλῇ. To attain this they even sever the *article* from its *noun*, Αἰσχύνη πόλιν τὴν αὐτὸς αὐτοῦ—and *prep.* from their *casus*, ἐν ἄλλοτε ἄλλῃ, for ἄλλοτε ἐν ἄλλῃ: παρ' οὐκ ἐθέλων ἐθελούσῃ, *Od. ε.* 155.

2. Inversions are also caused by the very natural endeavour to enounce first that part of a proposition, on which the stress is to be laid; Demosth. *Olynth.* III. p. 37. Τὸ μὲν πρῶτον—ἀγαπητὸν ἦν παρὰ τοῦ δήμου τῶν ἄλλων ἐκάστῳ καὶ τιμῇ καὶ ἀρχῇ καὶ ἀγαθοῦ τινος μεταλαβεῖν, νῦν δὲ τοῦναντίον. Here the *dat.* ἐκάστῳ is dependent on ἀγαπητὸν ἦν, (*formerly each of the other citizens was highly pleased, when he obtained honours from the people, now it is quite the reverse,*) but παρὰ τοῦ δήμου, which is dependent on μεταλαβεῖν, has the greatest stress, and therefore comes before it.

3. Thus the emphasis sometimes removes the *adverb*, which should come after the *relative*, before it, Νῦν δὲ ἃ ἔλεγον, *what I said before*, Plato *Euthyd.* 288. which sometimes may cause ambiguity, Theocr. 10, 17. ἔχεις πάλαι ὣν ἐπεθύμεις, where πάλαι does not belong to ἔχεις, but to ἐπεθύμεις (compare Spalding *ad Demosth. Mid.* § 30).

4. In the following instance obscurity is avoided by the inversion, Demosth. *Ol.* III. towards the end, Ἀξιῷ ὑμᾶς—μὴ παραχωρεῖν τῆς τάξεως, ἣν ὑμῖν οἱ πρόγονοι τῆς ἀρετῆς μετὰ πολλῶν καὶ καλῶν κινδύνων κτησάμενοι κατέλιπον, here the *gen.* τῆς ἀρετῆς is dependent on the other *gen.* τάξεως, (*τάξις τῆς ἀρετῆς, the order of virtue,*) but both together would have created confusion.

5. But it frequently happens that we perfectly feel that a proposition has gained by being inverted, though we cannot elucidate it by any of the above observations. Take for example that beautiful passage of Plato *Phædr.* 10. "Ὡσπερ γὰρ οἱ τὰ πεινῶντα θρέμματα θαλλὸν ἢ τινα καρπὸν προσείοντες ἄγουσι, σὺ ἐμοὶ λόγους οὕτω προτείνων—φαίνει περιιάξιν, &c. where οἱ is the article of προσείοντες, and τὰ πεινῶντα θρέμματα depend on ἄγουσιν: *Cyrop.* 6, 4, 8. "Ἦξειν αὐτῷ δὲ πολὺ Ἀράσπου ἄνδρα καὶ πιστότερον καὶ ἀμείνονα, where πολὺ strengthens the *compar.*, and the *gen.* Ἀράσπου depends on them; exactly as in Demosth. *Mid.* 49. Οἱ δὲ ἡτιμωμένοι διὰ πολλῇ τούτων εἰσὶν ἐλάττω πράγματα, instead of ἡτιμωμένοι εἰσὶ διὰ πράγματα πολλῇ ἐλάττω τούτων.

6. In the forms of *supplications*, πρὸς θεῶν, γονάτων, and the like, the emotion of the mind puts the *personal pronoun* σὲ first, without placing it before the *prep.*, because this orthotoned

² But I leave the reader to choose between this explanation, and that by *anacoluthia*, viz. that the writer commenced with οἱ, to employ the *part.* ἄγοντες, but afterwards preferred the *verb* ἄγουσιν to avoid the clashing encounter of two *participles* (οἱ—προσείοντες ἄγοντες, Lat. *ii—qui porrigendo ducunt*).

emphasis would announce a contrast, which does not occur. It is therefore inserted between the *prep.* and its *casus*: ὦ πρὸς σε γονάτων, πρὸς σε θεῶν, (viz. ἱκετεύω, which mostly is omitted,) Soph. *Œd. C.* 1333. Πρὸς νῦν σε κρηνῶν, πρὸς θεῶν ὁμογνύων Αἰτῶ πιθέσθαι³.

IV. *Ellipsis.*

1. Ellipsis or omission opens a wide field in the Greek Syntax. We shall confine ourselves to a few general remarks. It is commonly used only in cases, where the words omitted are easily supplied from the nature of the proposition, or from the context, as in all phrases like κοιμᾶσθαι βαθύν (*sc.* ὕπνον,) ποτέραν τραπήσῃ (*sc.* ὁδόν,) ἐτύπτετο πολλὰς (*sc.* πληγὰς,) and the like.

2. Those instances of ellipsis, where more or less words of the first half of a period are to be repeated in the second, are easily supplied, though the Greek indulges in a greater latitude in this respect than other languages; it frequently has only the *particle* or *pronoun*, which introduces the proposition. Thus we find εἴπερ or εἴπερ ἄρα, (*if by chance,*) instead of *if it be so*, or the like; in Plato *Euthyd.* 296. the supposition that something might mislead, is answered by, Οὐκουν ἡμᾶς γε, ἀλλ', εἴπερ, σέ, i. e. *not us, but if any, you (if it could mislead any one, it would mislead you)*. The *relative* is used in the same way in Plato *de LL.* 4. p. 710. Πάντα σχεδὸν ἀπείργασται τῷ θεῷ, ἅπερ ὅταν βουληθῇ διαφερόντως εὖ πράξει τινα πόλιν, *all has been done by the god which (he is wont to do,) when he intends to render a state peculiarly happy*. Again, Εἰ δὴ τῷ σοφώτερος φαίην εἶναι, τοῦτ' ἂν, (*sc.* φαίην εἶναι,) *if I could think myself wiser in any thing (τῷ,) it would be in this*.

3. Thus *negations* are used with the omission of that, which is denied, which must be supplied from what has gone before. Μὴ often comes in the middle of a period, (see § 148, 2, h.) so as to be before other words, and thus renders the proposition obscure to the unlearned, Τὸν ἐρῶντά τε καὶ μὴ κρινούμεν, where καὶ μὴ stands for καὶ τὸν μὴ ἐρῶντα:—Τίς οὖν τρόπος τοῦ καλῶς καὶ μὴ γράφειν; where καλῶς is omitted after μὴ:—Ἀγαθοὶ ἢ μὴ ἄνδρες, *good men, or such as are not (good)*:—Καὶ ὁπότε, καὶ μὴ, for καὶ ὁπότε μὴ, Plato *Alcib.* I. 13.

4. Attic writers are very familiar with a striking ellipsis;

³ See Matthiæ's *Gr. Gr.* § 465, 3. p. 671. *Engl. transl.* 4th edit. Porson's *Adv.* 220. That σέ must be left enclitic in this connexion, is evident of itself. But even correct editors are very often in fault in this respect.

of two opposite conditional propositions the first is often left without a conclusion. But this is done only when the first proposition is understood of itself from the nature of the thing, and the speech therefore hastens to the second, on which alone everything depends: Plato *Protag.* 325. (after the pains, which fathers take for the education of a son, have been enumerated,) Καὶ ἂν μὲν ἐκὼν πείθεται, εἰ δὲ μὴ, ὥσπερ ξύλον διαστρεφόμενον εὐθύνουσιν ἀπειλαῖς καὶ πληγαῖς, *and if he readily obeys*—(here the conclusion is indifferent, *it is good, nothing else is required, or the like,*) *but if not, they make him straight again, like a warped piece of wood, with threats and blows.*

5. After a proposition beginning with the *artic. postpos.* ὁ, ᾧ, the τοῦτό ἐστιν or ταῦτά ἐστιν, which refers to it, is also commonly omitted; Καὶ ὁ μάλιστα ἠνίασέ με, ὅτι καὶ ὠνείδιζέν με, *and what vexed me the most, (was) that he abused me.* Or even without ὅτι, see Demosth. *Mid.* 2. b. where ταῦτά ἐστιν is to be supplied after ᾧ δ' ἐν ὑμῖν ἐστὶν ὑπόλοιπα, and then the proposition is resumed as in the beginning. The most usual phrases of this kind are with a *superl.*, partly with, and partly without ὅτι, for instance,

ὁ δὲ πάντων δεινότατον, ὅτι πρὸς τοὺς βαρβάρους συμμαχίαν ἐποιήσατο, (where first ἐστὶ, and then τοῦτό ἐστιν is omitted,) *but what is the most grievous of all, is that he has formed an alliance with barbarians.*

καὶ ὁ πάντων γελοϊότατον, καὶ τὸν κύνα τῆς Ἑριγόνης ἀνήγαγεν, *but what is the most laughable of all, he has even raised up the dog of Erigone,* Lucian *Deor. Conc.* 5.

The particle γὰρ is usually interpolated after this ellipsis; with us it is superfluous; Ὁ δὲ μέγιστον, οὐ γὰρ ἠθέλεν, &c. (Compare above § 149. γάρ.)—Compare § 143, 1, 3.

6. The words τοῦτό ἐστιν alone are omitted, when a premised *adj.* has the *artic. præpos.* Τὸ δὲ μέγιστον, πάντα ταῦτα μόνος κατεργάσατο:—Καὶ τὸ πάντων αἰσχιστον, προσεψηφίσασθε. And the same takes place in the expressions, Τεκμήριον δὲ, or Σημεῖον δὲ, (*sc. τούτων ἐστὶ τοῦτο,*) *the proof of it is,* and the like. For instance, Σημεῖον δὲ, τοῖς πονηροῖς ξυνουσιάζει, *a token that it is so, is that he associates with wicked people.* This phrase too is commonly considered with γάρ. Demosth. *Androt.* towards the end says, *the people of Athens have always valued honour more highly than money,* Τεκμήριον δὲ, χρήματα μὲν γὰρ πλείστα τῶν Ἑλλήνων ποτὲ σχὼν τὰ πάνθ' ὑπὲρ φιλοτιμίας ἀνήλωσεν.

(See the formulae τὸ λεγόμενον, and the like, § 131. *Obs.* 6.)

APPENDIX.

*Lists of Words for the Declensions and Conjugations*¹.

FIRST DECLENSION.

| | |
|--------------------------------|-------------------------------------|
| ἀγορά, <i>market-place,</i> | μέριμνα, <i>care,</i> |
| Ἀγχίσης, (ι,) <i></i> | Μίδας, (ι,) <i></i> |
| ἀδολέσχης, <i>prattler,</i> | μοῖρα, <i>share,</i> |
| Ἀθηνᾶ, <i>Minerva,</i> | νίκη, (ι,) <i>victory,</i> |
| Αἰνείας, <i>Æneas,</i> | νύμφη, <i>bride,</i> |
| ἄκανθα, <i>thorn,</i> | ὀργή, <i>anger,</i> |
| ἄμιλλα, <i>contest,</i> | ὀρνιθοθήρας, <i>gen. a, fowler,</i> |
| ἄρουρα, <i>ploughed field,</i> | Πέρσης, <i>Persian,</i> |
| ἀσχολία, <i>business,</i> | πλευρά, <i>side,</i> |
| γαλῆ, <i>weasel,</i> | πύκτης, <i>pugilist,</i> |
| γῆ, <i>earth,</i> | πύλη, (ῦ,) <i>gate,</i> |
| γλῶσσα, <i>tongue,</i> | ρίζα, <i>root,</i> |
| δόξα, <i>opinion,</i> | σκιά, <i>shade,</i> |
| ἔχιδνα, <i>viper,</i> | Σκύθης, (ῦ,) <i>Scythian,</i> |
| ζώνη, <i>girdle,</i> | στέγη, <i>roof,</i> |
| ἡμέρα, <i>day,</i> | στοά, <i>portico,</i> |
| θάλασσα, <i>sea,</i> | σφαῖρα, <i>globe,</i> |
| θύρα, (ῦ,) <i>door,</i> | σφῦρα, <i>hammer,</i> |
| Κεκροπίδης, (ι,) <i></i> | σχολή, <i>leisure,</i> |
| κεφαλή, <i>head,</i> | σωτηρία, <i>preservation,</i> |
| κλέπτης, <i>thief,</i> | ταμίας, <i>steward,</i> |
| κόρη, <i>girl,</i> | τεχνίτης, <i>artist,</i> |
| κριτής, <i>judge,</i> | ῦλη, (ῦ,) <i>wood,</i> |
| κτιστής, <i>founder,</i> | φιλία, <i>friendship,</i> |
| λαῦρα, <i>lane,</i> | χαρά, <i>joy,</i> |
| λύπη, (ῦ,) <i>grief,</i> | χλαῖνα, <i>upper garment,</i> |
| μαθητής, <i>disciple,</i> | χώρα, <i>country,</i> |
| μέλισσα, <i>bee,</i> | ψυχή, <i>soul.</i> |

SECOND DECLENSION.

Feminines in ος.

1. Besides the *trees*, (see § 32, 3.) the following *plants*,

ἡ βίβλος, or βύβλος, and
ἡ, ὁ, πάπυρος, *papyrus.*

¹ The lists of examples for declensions and conjugations are arranged in alphabetical order, that the learner may exercise his own judgment, which of the rules stated in the *Grammar* he is to apply to each word.

ἡ κόκκος, *kermes*, but ὁ κόκκος, *any berry*, and especially the *scarlet berry* of the *kermes*,
 σχοῖνος, *rush*, νάρδος, *spikenard*, ῥάφανος, *cabbage*.

To these words may be added,

βύσσος, *fine linen*,
 βιβλος, and δέλτος, *book*,
 δοκός, *rafter*, ῥάβδος, *rod*,
 βάλανος and ἄκυλος, *acorn*.

2. The following *stones* and *earths*,

ὁ, ἡ, λίθος, in the *fem.* chiefly a *precious stone*.
 ἀργίλος, *clay*, κρύσταλλος, *crystal*, but ὁ κρύσταλλος, *ice*,
 ἀσφαλτος, *bitumen*, μίλτος, *red-lead*,
 βάσανος, *touchstone, trial*, σάπφειρος, *sapphire*,
 γύψος, *plaster*, σμάραγδος, *emerald*,
 ἡλεκτρος, (also τὸ ἡλεκτρον,) *amber*. τίτανος, *chalk*.

To these may be added :

ἄμμος, ψάμμος, ἄμαθος, ψάμαθος, *sand*,
 ψῆφος, *pebble, vote*, πλίνθος, *tile*,
 ὕαλος, *glass*, βῶλος, *clod or lump of earth*,
 κόπρος, *dirt, mud*, ὄνθος, *dung*,
 σποδός, *ashes*, ἄσβολος, *soot*.

3. Words of *objects proper to enclose something, to put it by, &c.*

κιβωτός and ληνός, *vat of a wine-press*,
 χηλός, *chest*, ἄκατος, (ἡ, ὁ,) *kind of boat*,
 σορός, *coffin*, στάμνος, (ἡ, ὁ,) *pitcher*,
 ἄρβιχος, *basket*, λήκυθος, *oil-flask*,
 κάρδοπος, *kneading-trough*, πρόχοος, πρόχους, *ever*,
 ἀσάμινθος, *bathing-tub*, κάμινος, *stone oven*,
 πύελος, *pail*, θόλος, (ἡ, ὁ,) *cupola*.

4. Words relative to a *road*,

ὁδός and ἄτραπος and τρίβος, *footpath*,
 ἐλεύθερος, *way*, τάφος and κάτετος, *ditch*,
 οἶμος, (ὁ, ἡ,) *path*,

5. The following isolated words,

χέρσος and ἡπειρος, *continent*, μήρινθος, *cord, small rope, packthread*,
 νῆσος, *island*, τήβεννος, *Roman toga*,
 νόσος, *disease*, βάρβιτος, (ἡ, ὁ,) *lyre*,
 δρόσος, *dew*, τάμισος, *runnet*,
 γνάθος, *jaw-bone*, γέρανος, *crane*,
 κέρκος, *tail*, κόρυδος, κορυδαλός, *lark*,
 ρινός, (ἡ, ὁ,) *skin*, κόχλος, (ὁ, ἡ,) *cockle, snail*,
 ψίαθος, (ἡ, ὁ,) *mat of rushes*,
 and with a difference in the *signif.*
 ἡ λέκιθος, *yolk of an egg*, ὁ λέκιθος, *pease-soup*.

LIST OF WORDS TO BE DECLINED.

| | |
|-----------------------------|----------------------------|
| ἄγγελος, messenger, | ἡ μῆλος, apple-tree, |
| ἀετός, eagle, | μόλιβος or μόλυβδος, lead, |
| ἄθλος, contest, | μόριον, small part, |
| ἄθλον, reward of a contest, | νότος, south-wind, |
| ἡ ἀμπέλος, vine, | ξύλον, wood, |
| ἄνθρωπος, man, | οἶκος, house, |
| ἄργυρος and | παιδίον, young child, |
| ἀργύριον, silver, | ῥόδον, rose, |
| ἔργον, work, | σίδηρος, iron, |
| εὖρος, east-wind, | σπασμός, spasm, |
| ζέφυρος, west-wind, | στρατός, army, |
| ἱμάτιον, garment, | ταῦρος, bull, |
| ἴον, violet, | φάρμακον, medicine, |
| καρκίνος, crab-fish, | ἡ φηγός, beech-tree, |
| κασσίτερος, tin, | φορτίον, load, |
| κέρασος, cherry-tree, | χαλκός, brass, |
| κότινος, wild olive-tree, | χρυσός and |
| μῆλον, apple, | χρυσίον, gold. |

THIRD DECLENSION.

List of the Words, in which the Syllable preceding the termination of the Casus is long²,

in ις and υς those which have a δ in their inflection,

| | |
|-------------------------------|----------------------|
| ἡ ἀψίς, vault, arch, | ἡ κνημίς, shin-bone, |
| βαλβίς, barrier, | κρηπίς, pedestal, |
| καρίς, sea-crabfish, | ῥαφανίς, radish, |
| κηκίς, moisture, juice, | ψηφίς, little stone, |
| κηλίς, blot, | δαγής, doll : |
| κλήις, (Ion. for κλείς,) key, | |

those which have a θ,

| | |
|----------------------------|--------------------------|
| ἡ ἄγλις, cloves of garlic, | ὁ, ἡ, ὄρνις, bird, |
| ἡ μέρμις, cord, string, | ἡ κώμυς, bundle of hay : |

those in ις and υς, which have an ν,

| | | |
|------------------------|--------------|-------------------------|
| ἡ ἱς, fibre, | ἡ ῥίς, nose, | ὁ, ἡ, θίς, heap, shore, |
| ἡ ἄκτις, ray, | | ὁ δελφίς, dolphin, |
| ἡ γλωχίς, point, edge, | | ἡ ὠδίς, child-birth, |
| Ἑλευσίς, | Σαλαμίς, | Τραχίς : |
| Γόρτυς, | Φόρκυς, | |

in αν, υν, αρ,

| | |
|------------------------|-----------------|
| ὁ παιάν, pæan, hymn, | Πάν, |
| ὁ μόσυν, wooden tower, | ὁ Κάρ, Carian : |
| ὁ ψάρ, starling, | |

² Teachers must here pay a particular attention to the accent with respect to both its place and its mark according to the general rules, and to those stated § 38. Obs. 4.

in αρ, *gen. τορ,*

τὸ φρέαρ, *well,*

τὸ στῆαρ, *suet :*

in ξ, *gen. κορ,*

βλάξ, βλακός, *simpleton,*

ὁ θώραξ, *armour for the breast,*

ὁ ἰέραξ, *hawk,*

ὁ κόρδαξ, *kind of dance,*

ὁ λάβραξ, *pike, voracious fish,*

ὁ ἱξ, *insect,*

ἡ Φιξ, *Sphinx,*

ἡ αἰξ, *goat,*

ἡ βέμβιξ, *whirlwind,*

ὁ πέρδιξ, *partridge,*

ὁ Φοίνιξ, *Phœnician, palm-tree, purple-colour,*

ὁ βόμβυξ, *silk-worm,*

ὁ δοιδύξ, *pestle,*

ὁ οἶαξ, *tiller of the rudder,*

ὁ σύρφαξ, *filth,*

φέναξ, *impostor,*

Φαίαξ, *Phœacian,*

ἡ φριξ, *shuddering,*

ἡ ῥάδιξ, *branch,*

ὁ σκάνδιξ, *chervil,*

ἡ σπάδιξ, *branch of the palm-tree,*

ὁ κήϋξ, *sea-bird,*

κήρυξ, *herald :*

in ξ, *gen. γος,*

ἡ ῥάξ, *grape-stone,*

ἡ μάστιξ, *scourge,* ἡ πέμφιξ, *bubble,* ὁ τέττιξ, *cricket,*

ὁ κόκκυξ, *cuckoo :*

in ξ, *gen. χος, ἡ ψιξ, crumb :*

in ψ, *gen. πορ,*

ὁ ἱψ, *κνίψ, θριψ, are the names of some insects,*

ὁ ῥιψ, *twig of the willow-tree,*

ὁ γύψ, *vulture,*

ὁ γρὺψ, *griffin, gryphon.*

WORDS TO BE DECLINED.

The letters before the termination of the cases, which are not known from the rules given in the *Grammar*, are stated in a parenthesis.

The vowels α, ι, υ, before the termination of the cases, are short ; the words in which they are long are in the preceding List.

1. Examples of words which have a consonant before the termination of the cases :

ὁ ἀγκών, *elbow,*

ἡ ἀηδών, (ο,) *nightingale,*

ὁ ἀήρ, (ε,) *air,*

ὁ αἰθήρ, (ε,) *pure air,*

ἡ αἰξ, (γ,) *goat,*

ὁ ἀνδριάς, (ντ,) *statue,*

ὁ ἄξων, (ο,) *axle of a wheel,*

ἡ αὐλαξ, (κ,) *furrow,*

ἡ βήξ, (χ,) *cough,*

ὁ γέρων, (οντ,) *old man,*

ὁ γρὺψ, (π,) *griffin,*

ἡ δαΐς, (τ,) *feast,*

ἡ δάς, (δ,) *torch,*

ὁ δράκων, (οντ,) *dragon,*

ἡ Ἑλλάς, (δ,) *Greece,*

ὁ Ἕλλην, *Greek,*

ἡ ἐλπς, (δ,) *hope,*

ἡ ἔρις, (δ,) *strife,*

ὁ θεράπων, (οντ,) *servant,*

ὁ ἱμάς, (ντ,) *leather-strap,*

ἡ κατῆλιψ, (φ,) *ladder,*

ὁ κλών, *twig,*

ἡ κόρυς, (θ,) *helmet,*

ὁ κρεῖς, (εν,) *comb,*

ἡ κύλιξ, (κ,) *chalice, cup,*

τὸ κύμα, *billow,*

ἡ λαῖλαψ, (π,) *tempest*,
 ὁ Λάκων, *lake*,
 ὁ λάρυγξ, (γ,) *throat*,
 ὁ λιμὴν, (ε,) *harbour*,
 ἡ λυγξ, (κ,) *lynx*,
 ὁ μῆν, *month*,
 τὸ νέκταρ, *nectar*,
 ὁ οὐνξ, (χ,) *nail, claw*,
 ὁ οὔρα, (γ,) *quail*,
 τὸ οὔθα, (τ,) *udder of animals*,
 ὁ πένης, (τ,) *poor man*,
 ὁ πίναξ, (κ,) *wooden tablet*,
 ὁ ποιμὴν, (ε,) *shepherd*,
 ἡ πτέρυξ, (γ,) *wing*,
 ἡ πτὺξ, (χ,) *fold*,
 ἡ σὰρξ, (κ,) *flesh*,
 ἡ Σειρὴν, *Siren*,

τὸ στόμα, *mouth*,
 ἡ Στὺξ, (γ,) *styx*,
 ἡ Σφίγξ, (γ,) *sphinx*,
 ἡ Τίρυνς, (θ,) *tyr*,
 ὁ φθεῖρ, *louse*,
 ἡ φλέψ, (β,) *vein*,
 ἡ φλόξ, (γ,) *flame*,
 ὁ φῶρ, *thief*,
 τὸ φῶς, (τ,) *light*,
 ὁ χαλῶψ, (β,) *steel*,
 ὁ χειμῶν, *winter, storm*,
 ἡ χελιδὼν, (ο,) *swallow*,
 ὁ χήν, *goose*,
 ἡ χθών, (ο,) *earth, ground*,
 ἡ χιών, (ο,) *snow*,
 ἡ χλαμὺς, (δ,) *military garment*,
 ἡ ὦψ, *eye, face*.

2. Examples of such words, as have a vowel before the termination of the cases, and are more or less contracted.

τὸ ἄνθος, *flower*,
 ὁ βότρυς, *bunch of grapes*,
 τὸ γένος, *race, family*,
 ἡ γένις, *jaw*,
 τὸ σκέπας, *covering*,
 ἡ δρυς, *oak*.
 ὁ ἵππευς, *horseman*,
 τὸ κόμμι, *gum*,
 ἡ Λητώ, *Latona*,
 ὁ μάντις, *prophet*,
 ὁ μῦς, *mouse*,

ὁ ὄρευς, *mule*,
 τὸ ὄρος, *mountain*,
 ἡ ὄψις, *face, sense of seeing*,
 ἡ πειθὼ, *persuasion*,
 ὁ πέλεκυς, *axe*, (§ 51.)
 τὸ πέπερι, *pepper*,
 ἡ πίσυς, *pine*,
 ἡ ποίησις, *poetry*,
 ἡ πράξις, *action, deed*,
 ὁ στάχυς, *ear of corn*,
 ἡ φύσις, *nature*.

ADJECTIVES.

Examples in ος of two and three terminations, to apply the rules of § 60, 2. and 4.

All Adjectives, which are not of two terminations by any fixed rule, may be assumed to have the three terminations.

ἀγαπητός, *beloved*,
 ἄδικος, *unjust*,
 ἄθλιος, *wretched*,
 ἄμαχος, *invincible*,
 ἄξιος, *worthy*,
 ἀρίστερος, *what is on the left hand*,
 βαρύτερος, *kingly, royal*,
 βασιλικός, *kingly, royal*,
 γεωργικός, *belonging to agriculture*,
 γυμνός, *naked*,

δεξιός, *right, of the right side, (dexter,)*
 δῆλος, *manifest, evident*,
 διάλιθος, *ornamented with precious stones*,
 διάφορος, *diverse, different*,
 δίκαιος, *just*,
 δυνατός, *possible*,
 ελαφρὸς, *light, nimble*,
 ἐρυθρός, *red*,
 εὔκαιρος, *opportune, seasonable*,
 ζηλότυπος, *jealous*,

ἡμίγυμνος, *half-naked*,
 θαυμάσιος, *wonderful*,
 θεῖος, *divine*,
 θερμός, *warm, hot*,
 θνητός, *mortal*,
 ἴδιος, *proper, peculiar*,
 ἱερός, *holy, sacred*,
 καθάρς, *clean, pure*,
 κοινός, *common, general*,
 λόλος, *loquacious, talkative*,
 λείος, *smooth*,
 λευκός, *white*,
 μαλακός, *soft, tender*,
 μόνος, *alone*,

ξένος, *strange, foreign*,
 ὀξύθυμος, *irascible*,
 ὀρθός, *straight*,
 πολυφάγος, *voracious*,
 πρόθυμος, *willing*,
 σεμνός, *venerable*,
 σκληρός, *hard, rough*,
 σοφός, *wise*,
 σπάνιος, *rare, scarce*,
 στενός, *narrow*,
 ταλαιπώρος, *miserable, harassing*,
 τυφλός, *blind*,
 φιλότεκνος, *loving children*,
 χωλός, *lame*.

LIST OF REGULAR VERBS.

Prefatory Remarks.

1. Any *verb*, of which nothing else is stated, makes its *aorists* and *perf.* according to the first form, and its conjugation is sufficiently obvious from the rules laid down in the Grammar. The same is to be observed with regard to any single *tense*, which is not expressly stated. If, for instance, there is merely *aor. 2.* marked, this alludes barely to the *aor. act.*, (and *med.*) but the *aor. pass.* and the *perf. act.* must be made after the first form.

2. Wherever the *aor. 2. pass.* is mentioned, the *aor. 1. pass.* must always be made, because it very often occurs as a more uncommon form along with the *aor. 2.* and the *verbs*, in which it is not used at all, cannot be stated with any degree of certainty.

3. The *perf. act.* is not in use in a great many *verbs*, but these *verbs* too cannot be enumerated with absolute certainty; it ought, therefore, to be conjugated in every *verb* according to analogy, and the *perf. pass.* is to be derived from it.

4. The *pass.* may be formed without hesitation even in *intrans. verbs*, because there are constructions in which the 3 *pers. pass.* are also used of *intrans. verbs*.

5. But to make a *middle voice* of *verbs*, in which it is not in use, would be a practice of barbarisms without any utility. Wherever there is a *medium*, it has been carefully noticed; yet in many of these *verbs* the *middle* occurs only in some compounds, which must be looked for in dictionaries: the simple

verbs will answer the purpose of practising their conjugation.—When the syllable MED. alone announces a *middle voice*, its *aor.* and its *fut.* are made after the same *tenses* in the *act.*

6. All *verbs* are considered regular, which are formed according to the foregoing rules, without reference to their signif. or any anomaly in their signif. Hence we have admitted, not only the deponents of the *pass.* and *med.* form, (§ 113, 3.) but also those *verbs* in which some single *tenses* deviate from the form in point of meaning. This, however, has been noticed in all cases of some importance.

7. The statement—*fut. med.*—immediately after the *act.* denotes that such a *verb* takes (according to § 113, 4.) its *fut.* from the *middle voice*, though in an *act.* sense.

8. The expression—*pass.* takes the σ —alludes every where to the *perf.* and *aor.* 1, but is used only of *verbs*, where it is not a matter of course (§ 98 and 100).

VERBA BARYTONA.

- ἀγάλλω, *I adorn*; MED. *I strut about.*
 ἀγγέλλω, *I announce*.—MED.—*aor.* 2.
act. and *med.* are little used.
 ἀγείρω, *I assemble*.—Redupl. Att.—MED.
 ἀγχω, *I strangle, trans.*; MED. *I choke,*
intrans.
 ᾄδω, contr. of αἰείδω, *I sing, fut. med.*
 ἀθροίζω, *I collect.*
 ἀθύρω, *I play, sport.*
 αἰκίζω, *I use ill, mutilate.*
 αἰνίσσομαι, τρομαι, *dep. med. I speak am-*
biguously or enigmatically.
 αἶρω, *I lift up*, see § 101. Obs. 2, and
 compare *Anom.*—MED.
 αἰσσω, *act.* and *pass. dep. I rush out, sally*
out; Att. ᾄσσω or ᾄττω.
 αἰσχύνω, *I shame*; *pass. I am ashamed.*
 See § 101. Obs. 8.
 αἶω, *I hear, only pres. and imperf.*—
 Augment § 84. Obs. 2.
 ἀκούω, *I hear, listen to, fut. med. perf.*
 ἀκήκοα, plusq. ἀκήκοειν, (§ 85, 2, 3.)
 —*Pass.* takes the σ , *perf. pass.* with-
 out redupl.
 ἀλαλάζω, *I shout for joy, fut. ξω*, § 92.
 Obs. 1.
 ἀλείφω, *I anoint, perf.* § 85, 2.—MED.
 ἀλλάσσω, ττω, *I change*.—*Pass. aor.* 2.
 ἄλλομαι, *dep. med. I leap*, see § 101.
 Obs. 2. and compare *Anom.*
 ἀμβλύνω, *I blunt.*
 ἀμείβω, *I alternate*.—MED.
 ἀμέλγω, *I milk.*
 ἀμύνω, *I ward off*.—*Perf.* is wanting.—
 MED.
 ἀνύω, *I complete, finish*, § 95. Obs. 3.
Pass. takes the σ .—MED.
 ἄπτω, *I light, kindle.*
 ἄπτω, *I bind together*, MED. *I attack, touch.*
 ἄρδω, *I water, moisten. Pass. only*
pres. and imperf.
 ἀρμόττω and ἀρμόζω, *I join, adapt*.—
 MED.
 ἀρύω, *I draw up*, formed like ἀνύω.—
 MED.
 ἄρχω, *I rule over*.—MED. *I begin.*
 ἀσπάζομαι, *dep. med. I embrace, greet.*
 ἀσπαιρω, *I palpitate, struggle.*
 ἀστράπτω, *I dart lightning.*
 βαδίζω, *I walk, fut. med.*
 βάπτω, *I plunge, charact. φ.*—*pass. aor.* 2.
 βδάλλω, *I milk.*
 βήσσω, ττω, *I cough.*
 βιάζομαι, *dep. med. I force, pass. see*
 § 113. Obs. 6.
 βλάπτω, *I hurt, charact. β.*—*pass. aor.* 2.

βλέπω, *I look at*, pass. aor. 2. § 100.

Obs. 7.

βλύζω, *I flow*, gush out.

βουλεύω, *I advise*.—MED.

βράζω, or βράσσω, ττω, *I boil with violence*, ferment, winnow, fut. σω.

βρέμω, *I resound*, no aor. and no perf.

βρέχω, *I wet*, bedew; pass. *I am wet*; has the aor. 2.

γέμω, *I am full*, no aor. and no perf.

γεύω, *I give to taste*; MED. *I taste*.

γλύφω, *I carve*, grave, augm. of the perf. see § 83. Obs. 1.

γνωρίζω, *I recognise*.

γράφω, *I write*; pass. aor. 2. § 100. Obs. 6.—MED.

δακρύω, *I weep*.

δανείζω, *I lend on interest*; MED. *I borrow on interest*.

δέρω, *I flay*—pass. aor. 2.

δεσπίζω, *I command*.

δεύω, *I moisten*.

δέχομαι, dep. med. *I accept*.—pass. See § 113. Obs. 6.

δικάζω, *I judge*, administer justice.—MED.

διώκω, (not a compound,) *I pursue*.

δουλεύω, *I serve*.

δρέπω, *I pluck*, gather.—MED.

ἐθίζω, *I accustom*, augm. ei.

εικάζω, *I conjecture*, augm. § 84. Obs. 5.

εἴκω, *I give way*, augm. § 84. Obs. 5. and 4. must not be confounded with the *Anom.* ΕΙΚΩ.

εἶργω, *I exclude*, augm. § 84. Obs. 5. and 4. see also the *Anom.*

ἐλέγχω, *I refute*, redupl. Att.—perf. pass. § 98. Obs. 7.

ἐλίσσω, ττω, *I wind*,—augm. ei. perf. act. does not occur; perf. pass. εἰλιγμαι and ἐλήλιγμαι.—MED.

ἔλκω, *I drag*, augm. ei.—MED.

ἐλπίζω, *I hope*, ἔλπω, see *Anom.*

ἐορτάζω, *I keep a feast*, augm. § 84. Obs. 9.

ἐπειγω, (no compound,) *I impel*, pres.; pass. *I hasten*.

ἐπιτηδεύω, *I am diligent*, augm. § 86. Obs. 3.

ἐργάζομαι, dep. med. *I work*,—augm. ei, pass. See § 113. Obs. 6.

ἐρείδω, *I prop*.—redupl. Att.—MED.

ἐρέσσω, ττω, *I row*, fut. σω.

ἐρεύγω, *I belch*, eruct, vomit,—aor. 2.—MED.

ἐρίζω, *I strife*, contend, vie with, rival,—redupl. Att.

ἐρμηνεύω, *I explain*, interpret.

ἔρπω, *I creep*, augm. ei.

ἐτάζω, commonly ἐξετάζω, *I put to the proof*.

εὐθύνω, *I make straight*.

εὐχομαι, dep. med. *I pray*, augm. § 84. Obs. 5.

ἡδω, *I delight*.

ἦκω, *I come*, am here.

θάλλω, *I sprout* or bud,—perf. 2.

θάλπω, *I warm*.

θαυμάζω, *I admire*, marvel, fut. med.

θείλω, *I charm*, beguile.

θερίζω, *I reap*.

θήγω, *I whet*, sharpen.

θλίβω, *I squeeze*—pass. aor. 2. § 100. Obs. 6.

θραύω, *I break in pieces*, crumble: pass. takes the σ.

θύω, see the *Anom.*

ιδρύω, *I place*, set.

ιθύνω, *I direct*, make straight.

ικετεύω, *I implore*.

ιμείρω, act. and pass. dep. *I desire*, wish for.

ἵππεύω, *I ride on horseback*.

ισχύω, *I am able*.

καθαίρω, (no compound,) *I clean*: aor. 1. takes the σ.—MED.

καίνω, *I kill*, aor. 2.; perf. is wanting; pass. only pres. and imperf.

καλύπτω, *I conceal*, veil.—MED.

κάμπτω, *I bend*, pass. perf. § 98. Obs. 8.

κείρω, *I shear*, crop, pass. aor. 2.—MED.

κελεύω, *I order*, bid; pass. takes the σ.

κέλλω, *I come into port*, land, fut. κέλσω, § 101. Obs. 3.

κηρύσσω, ττω, *I proclaim*, publish.

κινδυνεύω, *I incur danger*.

κλείω, see the *Anom.*

κλέπτω, *I steal*, pilfer, fut. med.—perf. § 97. Obs. 1. § 98. Obs. 3.—pass. aor. 2.

κλίνω, *I recline*, lie down, § 101, 9. pass. aor. 1. and 2.—MED. rare.

κλύζω, *I rinse*.

κνίζω, I excite an itching, scratch, burn.
κολάζω, I chastise, fut. med.
κολούω, I maim, pass. with and without the σ.
κομίζω, I bring, MED. I receive, obtain.
κονίω, I cover with dust, (κονίσω, κεκόνιμαι.)
κόπτω, I cut off, hew.—perf. 1. (Epic perf. 2.)—pass. aor. 2.—MED.
κραίνω, I finish, fulfil.
κρίνω, I judge, try as a judge, § 101, 9. MED.
κρούω, I knock, push; pass. takes the σ. MED.
κρύπτω, I hide, charact. β.—pass. aor. 1. and 2.—MED.
κτίζω, I found, establish.
κυλίω, I roll; pass. takes the σ.
κωλύω, I hinder.
λέγω, I say, MED. See this verb, on account of some of its compounds, in the List of Anom.
λείβω, I spill, shed.
λείπω, I leave, aor. 2.—perf. 2.—MED.
λίπω, I peel, scale; pass. aor. 2. according to § 100. Obs. 7.
λήγω, I leave off.
λογίζομαι, dep. med. I reckon, conclude.
λυμαίνω, I corrupt, aor. 1. takes η, MED.
λύω, see Anom.
μαίνομαι, see Anom.
μαλάσσω, ττω, I soften.
μαραίνω, I wither, aor. 2. takes ā, pass. I am withered.
μέφομαι, dep. med. I blame.
μένω, see Anom.
μερίζω, I distribute, MED.
μηνύω, I point out.
μιαίνω, I stain, pollute, aor. 1. takes η.
μολύνω, I defile.
νέμω, see Anom.
νεύω, I nod.
νήχομαι, MED. I swim.
νίφω, I snow.
νομίζω, I am of opinion, think.
οδύρομαι, MED. I lament.
οίκτειρω, I pity.
οιμώζω, I bewail, § 92. Obs. 1. fut. med.
οκέλλω, I land, trans. and intrans.
οξύνω, I make sharp, exasperate.
ονειδιζω, I reprove.

ονομάζω, I name.
όπλιζω, I arm, furnish with arms, MED.
όρέγω, I stretch forth, reach, redupl. Att. MED.
όρίζω, I mark bounds or limits, MED.
όρύσσω, ττω, I dig, redupl. Att. MED.
παιδεύω, I educate, MED.
παλαίω, I wrestle, pass. takes the σ.
πάλλω, I brandish, pass. aor. 2.
πάσσω, I sprinkle, fut. σω, MED.
πατάσσω, see the Anom.
παύω, I put an end to, pass. aor. 1. § 100. Obs. 1.—MED.
πειθω, see the Anom.
πείρω, I pierce, pass. aor. 2.
πέμπω, I send, perf. § 97. Obs. 1. perf. pass. § 98. Obs. 8. MED.
πένομαι, I am poor, only the pres. and imperf.
περαίνω, I accomplish, aor. 1. § 101, 4. MED.
πιίζω, I press.
πιστεύω, I believe.
πλάσσω, ττω, I form, fashion, fut. σω, MED.
πλέκω, I plait, twine, pass. aor. 2.—MED.
πλύνω, I wash, § 101, 9.
πνίγω, I suffocate, trans. fut. med.—pass. I choke, intrans. aor. 2. § 100. Obs. 6.
πορεύω, I transport, conduct, pass. I travel by land.
πορίζω, I procure, MED. I acquire.
πράσσω, ττω, I do act, find myself, has everywhere the α long, § 7. Obs. 4. perf. 1. I have done, perf. 2. πέπραγα, I have found myself, (see however, § 113. Obs. 3. and Buttm. Compl. Gr. Gr.)—MED.
πρέπω, I am becoming, only act.
πρίω, I sow, pass. takes the σ.
πταίω, I stumble, trip.—pass. takes the σ.
πτήσσω, I shrink through fear.
πτίσσω, I pound, fut. σω.
πτίσσω, I fold, MED.
πτύω, I spit, pass. takes the σ.
τύθω, I putrefy, (v̄,) pass. I rot.
ράπτω, I sew, stitch.
ρέπω, I incline to.
ρίπτω, see Anom.

σαίνω, *I wag the tail, flatter, only act.*—
aor. 1. takes η.

σαίρω, *I sweep, aor. 1. takes η, but perf.*
2. has the peculiar signif. *I grin, as*
a pres.

σέβομαι, *dep. pass. I revere.*

σειώ, *I shake, pass. takes the σ.*—MED.

σημαίνω, *I point out by signs, aor. 1. takes*
η.—MED.

σείπω, *I make putrid—pass. I become*
putrid, has aor. 2., to which belongs
also perf. 2.

σίνομαι, *I damage.*

σκάζω, *I limp.*

σκάπτω, *I dig, charact. φ. pass. aor. 2.*

σκέπω, *I cover.*

σκέπτομαι, *dep. med. I survey.*

σκευάζω, *I prepare, MED.*

σκήπτω, *act. and med. I lean on.*

σκόπτω, *I mock, ridicule.*

σπείρω, *I sow, pass. aor. 1.*—MED.

σπίνδω, *see Anom.*

σπεύδω, *I hasten.*

σπουδάζω, *I use my endeavours, fut. med.*

στάζω, *I drop, § 92. Obs. 1.*

στέγω, *I cover.*

στείβω, *I tread on, pass. aor. 2.*

στείχω, *I proceed, aor. 1. and 2.*

στέλλω, *I send, pass. aor. 1 and 2. MED.*

στένω, *I groan, only the pres. and im-*
perf.

στενάζω, *I sob, § 92. Obs. 1.*

στέργω, *I love, am contented with, perf. 2.*

στέφω, *I fill to the brim, I crown, MED.*

στηρίζω, *I fix, strengthen, § 92. Obs. 1.*—
MED.

στοχάζομαι, *dep. med. I conjecture.*

στρατεύω, *act. and med. I march against*
the enemy.

στρέφω, *I turn, twist round, § 98. Obs. 3.*
§ 100. Obs. 3.—*pass. aor. 1 and 2.*
MED.

συρίζω, *I whistle.*

σύρω, *I drag along, pass. aor. 2. MED.*

σφάλλω, *I deceive, pass. aor. 2.*

σφάττω, *I slay, kill, pass. aor. 2.*

σφίγγω, *I make firm, constrain, pass. perf.*
§ 98. Obs. 7.

σφύζω, *I throb, ('palpito,') § 92. Obs. 1.*

σχίζω, *I split.*

σχολάζω, *I am at leisure.*

ταράσσω, *ττω, see Anom.*

τάσσω, *ττω, I arrange, pass. aor. 1 and*
2. MED.

τέγγω, *I bedew.*

τείνω, *I stretch, § 101, 9.*

τεκμαίρω, *I determine by certain limits,*
aor. 1. takes η.—MED. *I demonstrate,*
prove.

τεκταίνω, *I work in wood, aor. 1. takes η.*

τέλλω, an old verb, which occurs chiefly
in compounds, *ex. gr. ἐπιτέλλω, I*
enjoin, § 101, 8.—MED.

τεύχω, *see Anom.*

τήκω, *I melt, soften, pass. I am melted,*
has the aor. 2., to which belongs
also the perf. 2.

τῖλλω, *I pluck, § 101, 4.*—MED.

τίω, *see Anom.*

τινάσσω, *I shake, MED.*

τρίμω, *I tremble, has neither aor. nor*
perf.

τρέπω, *I turn about, § 97. Obs. 1. § 98.*
Obs. 3. § 100. Obs. 3.; the aor. 2. is
most in use in the *act. pass. and*
MED.

τρέφω, *I feed, see Anom.*—MED.

τριβώ, *I rub, pass. aor. 2. § 100. Obs. 6.*

τριζώ, *I chirp, fut. ξω, perf. τρίτρυα.*

ὕβριζω, *I insult, abuse.*

ὕφαίνω, *I weave, aor. 1 takes η.*

ὕω, *I rain, pass. takes the σ.*

φαίνω, *see Anom.*

φαρμάσσω, *ττω, I treat with drugs, give*
medicines.

φείδομαι, *dep. med. I spare.*

φθέγγομαι, *dep. med. I produce a sound,*
perf. § 98. Obs. 7.

φθείρω, *see Anom.*

φλέγω, *I burn, trans.; pass. aor. 2. § 100.*
Obs. 7.

φράζω, *I say, point out, MED.*

φράσσω, *ττω, I enclose, pass. aor. 2.*
MED.

φρίσσω, *ττω, I shudder, charact. κ, perf. 2.*

φροντίζω, *I disquiet myself for.*

φρύγω, *broil, toast, pass. aor. 2. § 100.*
Obs. 6.

φυλάσσω, *ττω, I guard, MED.*

φύρω, *see Anom.*

φυτεύω, *I plant.*

χαρίζομαι, *I gratify, dep. med.*

χορεύω, *I dance.*
 χρήζω, *I have need of, wish for, only the*
pres. and imperf. (Compare Anom.
χράω.)
 χρίω, *I anoint, pass. takes the σ, MED.*
 ψάλλω, *I play on the guitar, sing.*
 ψάύω, *I touch, pass. takes the σ.*

ψέγω, *I blame, censure.*
 ψεύδω, *I delude, MED. I lie, deceive.*
 ψηφίζω, *I calculate, reckon, MED. I de-*
cree by vote.
 ψύχω, *see Anom.*
 ὠδίνω, *I writhe with pain.*

VERBA CONTRACTA.

Ἀγαπάω, *I love.*
 ἀγνοίω, *I know not, fut. med.*
 ἀδικίω, *I do injustice.*
 αἰδέομαι, *pass. and dep. med. I am ashamed,*
fut. ἔσομαι, perf. and aor. pass. take
the σ.
 αἵματόω, *I stain with blood.*
 αἰρέω, *see Anom.*
 αἰτέω, *I demand, MED.*
 αἰτιάομαι, *dep. med. I criminate.*
 ἀκείομαι, *dep. med. I heal, cure, fut. ἔσο-*
μαι, perf. takes the σ.
 ἀκολουθεύω, *I follow.*
 ἀκριβόω, *I know accurately, MED.*
 ἀκροάομαι, *MED. I hear, listen.*
 ἀλάομαι, *pass. dep. I stray.*
 ἀλγέω, *I am in pain.*
 ἀλοάω, *I thrash, § 95, 5.*
 ἀμάω, *I mow, MED.*
 ἀμφισβητέω, *I dispute, am of a different*
opinion,—augm. before.
 ἀνιάω, *(no compound,) pass. with the fut.*
med. I am grieved.
 ἀξιόω, *I value, think worthy.*
 ἀπαντᾷω, *I meet, fut. med.—augm. in the*
middle.
 ἀπατάω, *(no compound,) I deceive.*
 ἀπειλέω, *(no compound,) I threaten.*
 ἀράομαι, *dep. med. I pray.*
 ἀριθμέω, *I count, number, MED.*
 ἀρκέω, *I suffice,—ε in the conjug.—pass.*
(with the same signif.) takes the σ.
 ἀρνίομαι, *dep. pass. I deny.*
 ἀρώω, *I plough, retains the ο in the conjug.*
—redupl. Att. pass. without σ.
 ἀρτάω, *I suspend, fasten, MED.*
 ἀσκέω, *I exercise, practise.*
 αὐλέω, *I play on the flute.*
 βιδόω, *see Anom.*
 βοάω, *I cry out, bawl, § 95, 5. fut.*
med.

βουκολέω, *I feed herds.*
 βροντάω, *I thunder.*
 γελάω, *I laugh, fut. med.—the α is short*
in the conjug.—pass. takes σ.
 γεννάω, *I beget, MED.*
 δαπανάω, *act. and pass. dep. I consume,*
spend.
 δεξιόομαι, *dep. med. I take by the right*
hand, receive kindly.
 δέω, *see Anom.*
 δηλέω, *I hurt, MED.*
 δηλώω, *I make known.*
 διαιτάω, *(no compound,) I arbitrate,*
pass. I live or dwell in a certain
place, augm. § 86. Obs. 4.
 διακονέω, *(no compound,) I serve, wait*
on, augm. § 83. Obs. 4. Med. with
the same signif.
 διψάω, *I am thirsty, § 105. Obs. 5.*
 δουλόω, *I reduce to slavery, MED.*
 δρώω, *I do, perform, different from the*
Anom. διδράσκω.
 δυστυχεύω, *I am unhappy.*
 ἐάω, *I let, leave, augm. ει.*
 ἐγγυάω, *I pledge, MED. I make myself*
responsible for another.
 ἐγχειρέω, *I deliver into any one's hands,*
augm. § 86. Obs. 3.
 ἐλέω, *I pity.*
 ἐμέω, *I vomit,—ε in the conjug.—redupl.*
Att.—pass. takes σ.
 ἐναντιόομαι, *dep. pass. I oppose, resist,*
—augm. before.
 ἐνθυμέομαι, *dep. pass. I revolve in mind,*
—augm. § 86. Obs. 3.
 ἐνοχλέω, *I molest, augm. § 86. Obs. 4.*
 ἐπιθυμέω, *I desire, augm. § 86. Obs. 3.*
 ἐράω, *see Anom.*
 ἐρευνάω, *act. and med. I search, investi-*
gate.
 ἐρημόω, *I lay waste.*

H h

- ἐρυθρίαώ, *I blush.*
 ἐρωτάω, *I interrogate.*
 ἐστιάω, *I entertain as a guest,—augm. ει.*
 εὐεργετέω, *I practise beneficence, augm.*
 § 86. Obs. 2.
 εὐσεβέω, *I am pious, augm.* § 86. Obs. 2.
 εὐωχέω, *I regale, pass. I am entertained,*
 augm. § 86. Obs. 2.
 ζάω, see *Anom.*
 ζέω, *I boil up, intrans. retains ε in the*
 conjug.
 ζηλώω, *I emulate.*
 ζημιόω, *I punish.*
 ζητέω, *I seek.*
 ζωγραφέω, *I paint.*
 ἡβάω, *I am young.*
 ἡγέομαι, *dep. med. I think, believe.*
 ἡμερώω, *I tame.*
 ἡττάομαι, *merely pass. I am worsted, de-*
 feated.
 ἡχέω, *I sound.*
 θαρρέω, *θαρσέω, I have confidence in, take*
 courage.
 θεάομαι, *dep. med. I contemplate.*
 θηράω, *I hunt, fut. med.*
 θλάω, *I bruise, crush, the α is short in*
 the conjug., pass. takes the σ.
 θρηνέω, *I bewail, lament.*
 θυμιάω, *I fumigate.*
 θυμόω, *I irritate.*
 ἰάομαι, *dep. med. I heal.*
 ἰδρώω, *I perspire.*
 ἰμάω, *I draw, (as water,) I draw up,*
 MED.
 ἰστορέω, *I learn by inquiry.*
 κακόω, *I ill-treat, injure.*
 καυχάομαι, *dep. med. I boast.*
 κεντέω, *I sting, prick.*
 κινέω, *I set in motion, excite.*
 κλάω, *I break, the α is short in the con-*
 jug., pass. takes the σ, not to be
 confounded with κλαύω, κλαιώ, see
 Anom.
 κληρώω, *I choose by lot, MED. I draw*
 lots.
 κνάω, *I gnaw, grate, § 105. Obs. 5.*
 κοιμάω, *I put to rest, pass. (Epic med.)*
 I sleep.
 κοινώω, *I make common, communicate.*
 κοινωνέω, *I partake.*
 κολλάω, *I glue, paste.*
 κολυμβάω, *I swim.*
 κορέω, *I sweep, different from κορέν-*
 νυμι, see Anom.
 κοσμέω, *I adorn, adjust.*
 κοτέω, *act. and med. I am angry with,*
 retains the ε in the conjug.
 κρατέω, *I have power, hold fast.*
 κροτέω, *I beat, clap the hands.*
 κτυπέω, *I resound, make a noise.*
 κυβερνάω, *I govern, steer.*
 λαλίω, *I talk.*
 λιπαρέω, *I beseech.*
 λοιδορέω, *act. pass. and med. I rail at.*
 λυπέω, *I grieve, afflict.*
 λωβάομαι, *dep. med. I ill-treat.*
 λωφάω, *I relax, desist.*
 μαρτυρέω, *I am a witness, attest.*
 μειδιάω, *I snile.*
 μετρέω, *I measure, MED.*
 μηχανάομαι, *dep. med. I plan, invent.*
 μιμίομαι, *dep. med. I imitate.*
 μισέω, *I hate.*
 νέω, see *Anom.*
 νικάω, *I conquer.*
 νοέω, *I meditate.*
 νουθετέω, *I admonish.*
 ξέω, *I scrape, plane, retains the ε in*
 the conj. and takes σ in the pass.
 οἰκέω, *I inhabit, dwell.*
 οἰκοδομέω, *I build, MED.*
 ὀκνέω, *I am slow, am reluctant.*
 ὁμολογέω, *I assent, confess.*
 ὀπτάω, *I roast.*
 ὀρθόω, *I erect, MED.—Comp. ἀνορθόω,*
 augm. § 86. Obs. 4.
 ὀρμάω, *act. and pass. I am eager, ad-*
 vance.
 ὀρμέω, *I ride at anchor.*
 ὀρχέομαι, *dep. med. I skip, dance.*
 ὀχέω, *I drive a carriage, pass. I ride in*
 a carriage, intrans.
 παροινέω, *I act indecently under the in-*
 fluence of wine, augm. § 86. Obs. 4.
 πατέω, *I tread.*
 πεινάω, *I am pressed with hunger, § 105.*
 Obs. 5.
 πειράω, *I attempt, try,—πειράομαι, with*
 fut. med. and aor. pass. I endeavour,
 undertake.
 περάω, see *Anom.*
 πηδάω, *I leap, fut. med.*
 πλανάω, *I mislead, pass. I wander about.*
 πλεονεκτέω, *I am eager for gain.*

πληρώω, *I fill.*

πονέω, *act. and med. I labour, toil, fut. ήσω and έσω.*

πτερόω, *I furnish with wings.*

πωλέω, *I sell.*

ρίζω, *I cause to take root, pass. I take root.*

σημειώω, *I designate, MED.*

σιγάω, *I keep silence, fut. med.*

σιτίομαι, *dep. med. I eat, dine.*

σιωπάω, *I am silent, fut. med.*

σκιρτάω, *I leap, hop.*

σμάω, *see Anom.*

σπάω, *I drag—the α is short in the conj.—pass. takes the σ, MED.*

στεφανόω, *I crown, MED.*

συλάω, *I plunder.*

σφριγιάω, *I swell with rage.*

τελέω, *I finish, retains ε in the conj., pass. takes the σ, MED.*

τηρέω, *I observe, watch.*

τιμάω, *I honour, MED.*

τιμωρέω, *I assist, take vengeance, MED.*

τολμάω, *I dare.*

τρέω, *I tremble, § 105. Obs. 2, retains the ε in the conjug.*

τρυπάω, *I bore, perforate.*

τρυφάω, *I live luxuriously.*

τρυφώω, *I render insolent, pass. I am insolent.*

φθονέω, *I envy.*

φιλέω, *I love.*

φοβέομαι, *dep. pass. I fear.*

φοιτάω, *I visit, frequent.*

φυσάω, *I blow (as bellows).*

χαλάω, *I slacken, relax,—the α is short in the conjug., and the pass. has the σ.*

χειρόω, *act. more commonly MED. I subjugate, conquer.*

χωρέω, *I retire, give way, fut. med.*

ψάω, *I rub, § 105. Obs. 5. MED.*

The Greek Technical Grammatical Terms.

Στοιχεῖα, *letters*: φωνήεντα καὶ σύμφωνα, *vowels and consonants*; ἄφωνα, (*mutæ*), ἡμίφωνα, (*semi-vocales*), ὑγρά¹, (*liquidæ*), δασεία, ψιλὰ, μέσα, (*aspiratæ, tenues, mediæ*), ἐπίσημον, an ancient letter, used only as a numeral figure, see p. 9. .

προσῳδαί, *accents*, but they commonly comprise also *quantity, spiritus, apostrophus*, and *hypodiasole* (§ 15, 2); ὀξεῖα, βαρεῖα, περισπωμένη, *acute, grave, circumflex*; πνεύματα, *spiritus*, δασεῖα καὶ ψιλὴ, (*sc. προσῳδαί*), *asper and lenis*; στιγμή, τελεία στιγμή, *full stop*, μέση στιγμή, *colon*, ὑποστιγμή, *comma*; χρόνος, *quantity*, συλλαβὴ δίχρονος, (*'anceps,'*) *doubtful syllable*; χασμῶδία², *hiatus*.

Parts of speech: ὄνομα, *noun*, (ὄνομα προσηγορικόν, *substantive*,—ἐπιθετικόν, *adjective*,—κύριον, *proper name*), ἄντωνυμία, *pronoun*, ἄρθρον, *article*, (προτασσόμενον, ὑποτασσόμενον, *præ-*

¹ They are also called ἀμετάβολα, because they undergo no change on being declined and conjugated.

² To write this word χασμῶδία is incorrect; there is nothing of ἔδω in it; the word comes from χασμῶδης, *full of chasms*.

positivus, postpositivus,) μετοχή, *participle*, ῥῆμα, *verb*, ἐπὶ ῥῆμα, *adverb*, πρόθεσις, *preposition*, σύνδεσμος, *conjunction*. (*Interjections* are comprised among *adverbs*.)

γένος ἄρσενικόν, θηλυκόν, οὐδέτερον, *masculine, feminine, neuter gender*, ἀριθμὸς ἐνικός, δυϊκός, πληθυντικός, *singular, dual, plural number*; κλίσις, *declension*, πτώσις, *case*; ὀρθή or εὐθεΐα, or also ὀνομαστική, *nominative*, γενική, *genitive*, δοτική, *dative*, αἰτιατική, *accusative*, κλητική, *vocative*, πτώσεις πλάγαι, *casus obliqui*.

ὄνομα ἀπολελυμένον or ἀπόλυτον, also ἀπλοῦν and θετικόν, the *positive*, συγκριτικόν, *comparative*, ὑπερθετικόν, *superlative*.

συζυγία, *conjugation*, which in Greek means only the different classes of *verbs*, which are conjugated alike; *ex. gr.* the *verbs* λ, μ, ν, ρ: what we call to *conjugate* and *conjugation*, is in Greek the same as *declining*, κλίνειν, κλίσις.—θέμα, *thema*, see § 92, 6. πρόσωπα, *persons*.

αὔξεις συλλαβική καὶ χρονική, *augmentum syllab. et temp.* ἀναδιπλασιασμός, *reduplication*.

διάθεσις, the *nature of the verb*, in consequence of which it is a ῥῆμα ἐνεργητικόν, παθητικόν, μέσον, *activum, passivum, medium*, αὐτοπαθὲς, *intransitivum*, ἀλλοπαθὲς, *transitivum*.

ἐγκλίσεις, *moods*; ὀριστική, *indicative*, ὑποτακτική, *conjunctive*, εὐκτική, *optative*, προστακτική, *imperative*, ἀπαρέμφατος, *infinitive*.

χρόνοι, *tenses*; ἐνεστώς, *present*, παρωχημένος, *præterite*, μέλλον, *future*, παρακείμενος, *perfect*, παρατατικός, *imperfect*, ὑπερσυντελικός, *plusquamperfectum*, ἀόριστος, *arorist*. (παράτασις, *duration, extension*, συντέλεια, *consummation, perfection, momentaneous action*.) •

σύνθεσις, *composition*, παράθεσις, *juxtaposition*, παρασύνθετα, *words derived from compounds*.

Flourishes and Abbreviations.

For understanding the old editions of Greek works, it is necessary to be acquainted with a far greater number of abbreviations than those stated p. 9, which are met with in the printed text of modern times. A complete list of all the flourishes which occur would only confuse the learner; the selection of the principal in the following *Table* appears better calculated to be retained by the memory along with the explanation, and to be consulted on occasion. It contains, 1.) some

simple characters or figures, which frequently recur in the more complex ones; 2.) such as will assist to explain others, which are not stated, by analogy.

The first row or line contains the forms of letters, which no longer occur in common writing; they are found in old manuscripts only as elements of greater flourishes; particularly the forms of ϵ , which will be recognized in the abbreviations of $\epsilon\nu$ and $\epsilon\pi\iota$ in the fourth row, and the form of the σ , which will be found in the fifth row, in the abbreviations of σa , σo , $\sigma \omega$. But both letters are also the elements of other flourishes or figures not mentioned in the *Table*.

The learner must especially guard against mistaking the rather uncommon character of κ in the first row, 1.) for η as element of the flourish $\eta\nu$, in the second row; 2.) for the flourish $\tau\iota$ at the end of the same row, particularly when the upper part of the figure is not sufficiently leaning backwards, which is the case in some printed books.

The first of the three forms of ν in the first row was formerly very much used; the second is the same character with the connecting stroke to the right. It is obvious that this letter in this form bears the same relation to the usual μ as N to M. The third form of ν was used as a final ν , and occurs in several very current editions, especially in those printed at *Basle* in Switzerland, for instance, in *Eustathius*; it must be carefully compared with the flourish for $\sigma\sigma$ in the fifth row, to guard against mistaking it for that character.

The second row places together some flourishes, which are not easily guessed at; they are selected from the alphabetically arranged third and sixth rows. This might also have been done with some of the flourishes beginning with $\epsilon\pi$ in the fourth row, but it appears preferable to leave them together in order to facilitate their comparison.

The third, fourth, fifth, and sixth row contain flourishes, of which the initial letter is easily guessed at with the assistance of the first row; they are in alphabetical order except the last $\epsilon\rho$, which has been added to complete the *Table*.

I. α γ ε ε κ ν ν ν σ
α γ ε ε κ ν ν ν σ

II. ς Ϟ Ϡ ϡ ϣ Ϟ ϣ ϣ ϣ ϣ ϣ
-ον γὰρ γὰρ εἰ εἶ ἐλ ην ου τῶ ὕ δὲ καὶ τι

III.

αθι αθι
αλ αλ
αλλ αλλ
αν αν
αρ αρ
αὐτὸ αὐτὸ
γγ γγ
γὰρ γὰρ
γὰρ γὰρ
γελ γελ
γεν γεν
γερ γερ
γίνεται γίνεται
γο γο
γρι γρι
γρο γρο
δεξ δεξ
δευ δευ
δια δια
δια δια

IV.

εἶναι εἶναι
ἐν ἐν
ἐπερδὴ ἐπερδὴ
ἐπευ ἐπευ
ἐπι ἐπι
ἐπὶ ἐπὶ
ἐπὶ ἐπὶ
ἐπὶ ἐπὶ
εὐ εὐ
κατὰ κατὰ
κεφάλαιον κεφάλαιον
μάτων μάτων
μεθ μεθ
μὲν μὲν
μὲν μὲν
μεν μεν
μεν μεν
μενος μενος
μετὰ μετὰ
μετὰ μετὰ

V.

μω μω
μῶν μῶν
οἶον οἶον
οὐκ οὐκ
οὔτος οὔτος
παρα παρα
περ περ
περὶ περὶ
πο πο
ρο ρο
σα σα
σε σε
σθαι σθαι
σο σο
σπ σπ
σσ σσ
σω σω
ται ται
ταῖς ταῖς
ταῦθα ταῦθα

VI.

τὴν τὴν
τῆς τῆς
τῆς τῆς
τὸ τὸ
τὸν τὸν
τοῦ τοῦ
τοῦ τοῦ
τοὺς τοὺς
τρ τρ
τρο τρο
τῶ τῶ
τῶν τῶν
τῶν τῶν
υι υι
υν υν
ὕπ ὕπ
χθ χθ
χὼ χὼ
ὦ ὦ
ερ ερ

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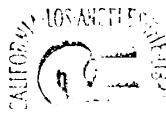
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